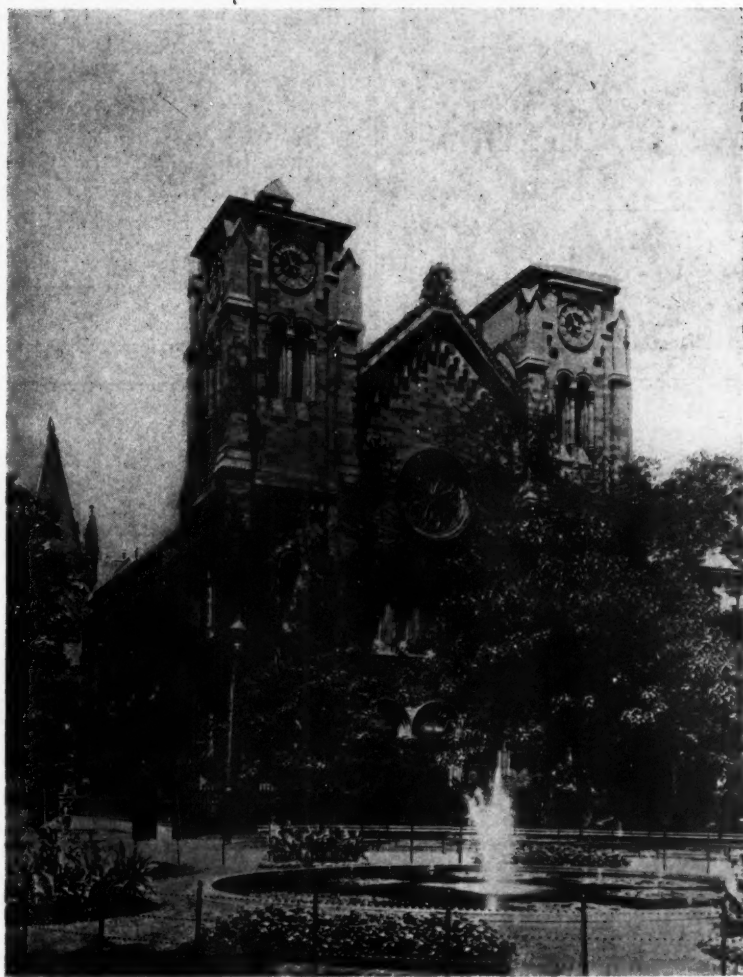


# The AMERICAN ORGANIST

Title Reg. U. S. Pat. Off.



**MARCH 1929**  
Vol. 12 . . No. 3

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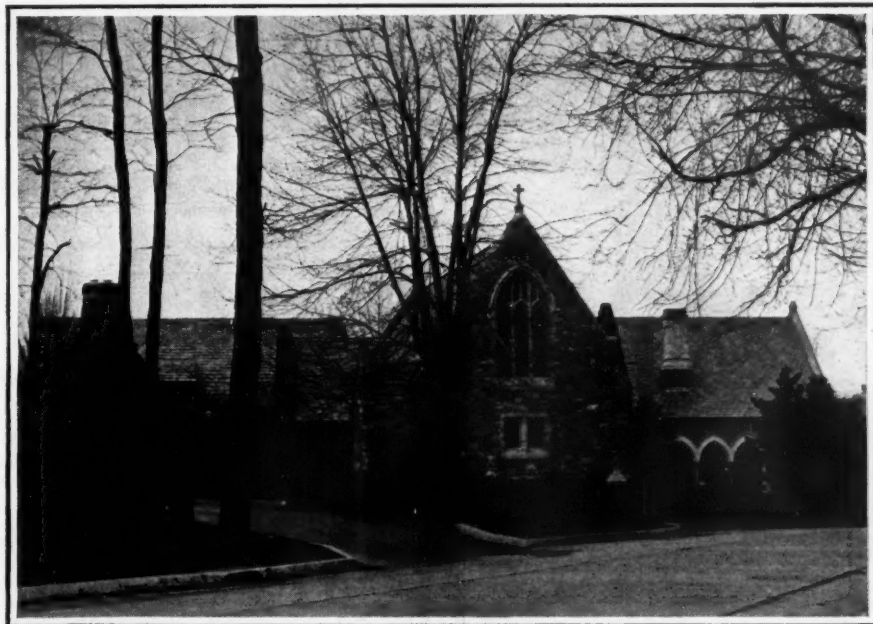
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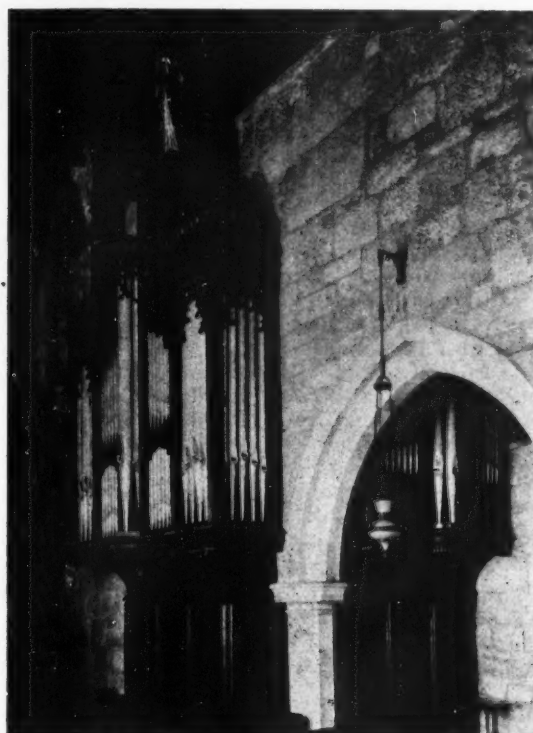


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My dear Mr. Döhrling:—

Nov. 13, 1928.

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Yours very truly,  
(Signed) CHARLES JARVIS HARRIMAN."

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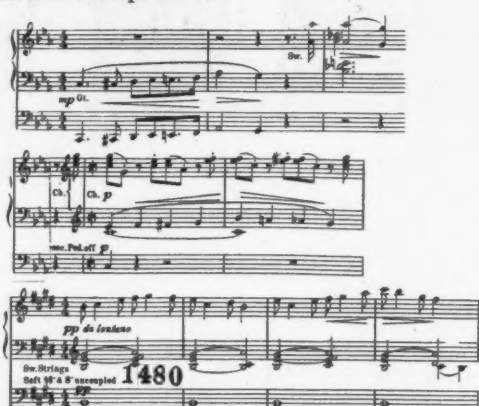
## Repertoire and Review

Prepared with Special Consideration to the  
Requirements of the Practical Organist  
in Church, Concert and Theater

### AN ILLUSTRATED GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

**WILLIAM BERWALD: PRELUDE AND TOCCATA, 10p. bd.** A bit of music that seems to know what music is all about. Men are grown-up boys, audiences are grown-up children; they all like to make believe, and here we are. A lovely bit of make-believe. All the way from playing king to playing Fourth of July fire-works. It begins by playing king, with a pompous, stately, pedal theme, and the manuals say, Aye, aye, Sir. Next we have some fire-works, a smooth lefthand part against which the right hand, having nothing else to do, plays around in an inoffensive sort of way that does not hurt the main theme but at the same time brightens up the general effect. This continues till 6 pages have been about completed, and then we have a lovely bit of genuine melody, not of the gushing type but a melody with something solid behind it. What if it does remind us of that famous Franck theme Philip James used so effectively? A page or two of this sort of charm, and the fire-works and happy bluffing come back, and the piece ends with a bang. We shall try to show these themes in excerpt 1480.



Here we have a fine bit of music; musicianly enough to satisfy the musicians, dramatic and melodic and brilliant enough to satisfy an audience. And not at all difficult for a fairly good organist. By all means use it, both in church and concert. It will make a pretty good opening recital number. One of the most practical things recently produced. (Fischer 1928, 60c)

**T. ALLEN CLEAVER: CHANSON JOYEUSE, 5p. me.** We have in the right hand a melody and in the left an arpeggio treatment with the top note sustained. The main theme is in 4-4 rhythm, with the contrast section in 6-4. Its mood is quiet throughout, with no noisy climaxes anywhere. (Fischer 1928, 50c)

**T. ALLEN CLEAVER: CHANSON PATHETIQUE, 4p. e.** The right hand has the melody or theme harmonized, and in the second measure the left hand takes it imitatively at the octave as a theme without harmony, so that it cuts through and gives the audience the effect of a canon. The final page introduces a little 2-part contrapuntal writing with the registration suggested to Voix Celeste and Vox Humana—indicative of the kind of registration that will, if applied throughout, make the congregation accept the piece with pleasure. (Fischer, 1928, 50c)

**ROLAND DIGGLE: AUTUMN SONG, 5p. e.** A melody in the right hand, against accent pedal and syncopated lefthand chords. It goes over because the melody is more of the inspirational sort than the manufactured, and a little bit of plain simple musical beauty is always acceptable to an audience. The piece makes effective prelude or postlude material. (Chester)

**ROLAND DIGGLE: PASTORAL ROMANCE, 5p. e.** How did he do it? We always thought genuine melodies had to happen by accident, and that a composer with the long catalogue Dr. Diggle has produced could not produce a bit of genuine music like this. Anyway here it is and your reviewer classes it along with those immortal melodies that, like Topsy, just happened accidentally, but when they did happen, they stayed put. It's a 6-8 rhythm, righthand melody, lefthand chord rhythm, pedal accent. Simple as anything can be. Genuine as anything can be. It's the best melody Dr. Diggle ever caught, and he's treated it with masterful discretion and skill; it takes considerable skill to prevent ruining a melody like this by giving it altogether too much accompaniment. When you get a genuine melody, the rule is, Let it alone, Give it a chance. This will grace even our most dignified recital before our most austere audience. Like some of those insignificant little gems of Chopin; nothing to them, but they live. That's just it, they live. (Gamble 60c)

**ROLAND DIGGLE: TWILIGHT REVERIE, 3p. e.** An interesting melody over syncopated lefthand chord accompaniment, with a pedal that does a little more than usual. It is an interesting melody, and with attractive registration it will make good service music. (Schirmer)

**GIUSEPPE FERRATA: OVERTURE TRIOMPHALE, 12p. md.** New edition forced on the publishers by popular demand, and Mr. Gordon Balch Nevin was chosen to edit the new version in the spirit of the modern organ. This work has received so much favorable publicity that a review is hardly necessary. Yet there are many organists, stubborn like the reviewer, who want to judge for themselves, who want to see the themes first and who won't take a reviewer's recommendation as entirely suf-



ficient. Excerpt 1484 shows the main theme, snatched away from the fine introductory measures. The composer plays with this theme for many pages, always interestingly, never fooling himself into believing he's such a profound scholar that everything he says must certainly be of engrossing interest. There is none of that spirit anywhere in the work; it's all the straight business of making interesting music if there is anything like it. It is a pity to have to pass over the many pages of fine workmanship—fine because the results make such inter-



esting music—but we take our next excerpt 1485 from the 8th page where a highly contrasting theme is presented. And we cannot resist the ornamental rhinestones on the next page; what a pity that in our scrambles to interest the public in our wares we are so afraid somebody will catch us publicly using such devices as 1486. The composer continues his variations for three pages and then gives a quick return of the main themes and a

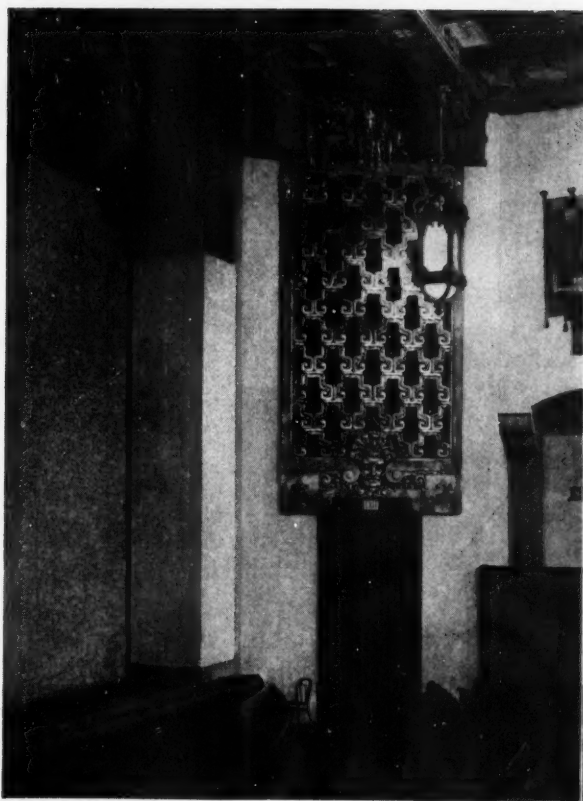
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snappy ending. Truly it is a fine piece with which to open a recital, or to close one. We are not asked to fool ourselves with assumed profundity at any time; we



are placed on our true footing, merely an entertainer, a musical entertainer. (Fischer 1928, 75c)

**EDWIN H. LEMARE:** *VESPER CHIMES EF*, 5p. e. An attractive bit of melody music, with Chimes beautifully added for ornamental accents. Without Chimes in your organ, we would not recommend it to you; with Chimes we would urge you to buy it and use it often. It is real music, written with inspiration enough behind it to make it go across to an audience or congregation. (Forster 1926, 60c)

**FREDERIC KNIGHT LOGAN:** *FALLEN LEAF: AN INDIAN LOVE SONG*, 4p. e. Tr. by Mason Slade. A bit of descriptive music that is quite effective and worth using for correct color in theater work. (Forster 60c)

**ROBIN MILFORD:** *TWO SEA PRELUDES*, written on verses from the Psalms. 8p. me. Under one cover, these two works will certainly be of value for special programs where certain subject matter is definitely aimed at. They make interesting music for that purpose, but the main idea would be good workmanship rather than inspirational melodies. Both schools have their uses, and if your program calls for this type of work, you will find these pieces worthy of your acceptance. (Oxford 1927)

**DUDLEY PEELE:** *BARCAROLLE EF*, 5p. e. Here we have an inspirational bit of music, treated always for musical effect irrespective of the laws of counterpoint that sometimes require a composer to be deadly dull. Musicians do not like music as simple as this, but audi-



ences do, they always do. Excerpt 1489 shows the material and the treatment; both are virtually retained throughout, with the result that as a little bit of simple color on a long program, the piece fills a real need. (Summy 1928, 60c)

**MANUEL M. PONCE:** *LITTLE STAR (ESTRELLITA) F*, tr. by Gordon Balch Nevin, 3p. e. Everybody who has listened to the radio or visited the better theaters, knows this melody. It is a lovely melody and it is handled skillfully in the organ arrangement. Things like this are a welcome relief to an audience; they mean more friends for the organ and the organist. Get it on our endorsement if you do not object to transcriptions. (Ditson 1928, 50c)

**ALBERT W. SNOW:** *DISTANT CHIMES F*, 3p. e. A piece of music by a severe Boston organist who does not disdain the tinkle of the Chimes but who makes a new sort of use of that toy in this otherwise scholastic and somewhat modernistic bit of music. We might almost call it the best thing that has yet been done for the Chimes in serious music of the mildly modern school. It is good enough for the best of organists and not over the heads of the humblest. Its use of Chimes is musicianly and worthy of study by other composers. (Gray 1928)

## Catholic Church Music

By *FREDERICK W. GOODRICH*

**HANS LEO HASSLER (1564-1612):** "MISSA SECUNDA." The law of the Catholic Church demands that the organ shall be silent during Advent and Lent, except on Gaudete and Laetare Sundays; in order that this law may be complied with wherever possible, progressive publishers are reprinting some of the masterpieces of the church music of the XVI and XVII Centuries. One of these reprints is the beautiful "MISSA SECUNDA" by that fine old German musician born in Nürnberg in 1564. He was the first of a long succession of native composers to seek inspiration and instruction from the great Italian masters. This lovely second Mass, so suitable for a capella singing is a fine example of the Hassler style, for it combines the best elements of the German and Italian art of his day. It has been admirably prepared for publication by Dr. Alfred J. Silver. Catholic organists and choir directors seeking the best of Lenten music may well turn their attention to this work. (Fischer 1928, 80c)

**JOSEPH DESCHERMEIER:** "MISSA JESU REX PACIS." A scholarly and dignified setting. The melodies are chaste and entirely free from the sensuous style so much condemned by those who understand the true ecclesiastical idiom which should prevail in church music. There is sufficient modernity in the writing to keep it from monotony. The music is not difficult, but requires a well trained choir and an artistic organist. (Fischer 80c)

**MARTIN DUMLER:** "TANTUM ERGO." A splendid ecclesiastical setting for men's voices of the great text of St. Thomas Aquinas. Could be used with advantage at Benediction on a great festival or at the conclusion of a Corpus Christi or Forty Hours' Procession. (Fischer 15c)

**MARTIN DUMLER:** "TERRA TREMUIT." Catholic choirs are more and more making endeavor to follow the Liturgy in its fullness and beauty. The Mass of Easter Sunday demands the use of its proper offertory "TERRA TREMUIT." Here is a short dignified setting, bold in treatment and modern in its harmonic coloring. Not difficult, but really worthwhile. (Fischer 15c)

**MARTIN DUMLER:** "PANIS ANGELICUS." It is hard to conceive of these words set by any other than Cesar Franck. The composition by Martin Dumler for men's voices is a truly religious setting of the text. It can be used by choirs where there is an effort made to clothe the rite of Benediction with proper musical dignity. (Fischer)

**MARTIN DUMLER:** "AVE MARIA." The day of the Ave Marias of Luzzi, Millard, Gounod and other composers of that genre is fast passing away. These famous (I mean notorious) compositions of a decadent age are giving place to such reverent, churchly and dignified compositions as the one now under notice. If a setting of the Ave Maria is needed for Benediction, this composition is one worthy of the sacred words. (Fischer 15c)

**IGNATIUS M. WILKENS:** "HAEC DIES." This is a good setting of the Easter Gradual. It is not difficult and is well within the capabilities of any well trained choir. (Fischer 15c)



**CHARLES HUERTER:** "COME UNTO ME YE WEARY", 7p. cq. s.b. e. A melodious anthem that has a good appeal for both choir and congregation; smooth, fluent writing of the sort that carries it along of its own merits. (Ditson 12c)



# A U S T I N

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**W**HEN commanding importance of organs is considered, prominence of the purchasers, and wide extent of territory, the Austin record for 1928 is significant. Over a score of 4-manuals are included in the period; the smallest of them was 45 stops, the largest 157 stops.

The most recent Metropolitan installation is the 4-manual of 105 stops for the magnificent new edifice of the Church of the Heavenly Rest and Beloved Disciple, on Fifth Avenue at 90th Street, the Rev. Dr. Henry Darlington, Rector; the famous organist and composer, Dr. J. Christopher Marks, is the organist. The Goodhue Associates, Mayers, Murray & Phillip, are the architects of the building; the Austin Organ Company are the architects and builders of the organ. This association in fine idealism is significant.

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Congregational Church, Brooklyn, N. Y. Size has nothing to do with the art of organ building as practised in the Austin factory.

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## Church Music

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Requirements of the Average Chorus  
and the Quartet Choir

### A GUIDE FOR PURCHASERS

#### Obvious Abbreviations:

*c.g.cq.qc.*—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

*s.a.t.b.h.l.m.*—solos, duets, etc.

*o.u.*—organ accompaniment, unaccompanied.

*e.d.m.v.*—easy, difficult, moderately, very.

**CUTHBERT HARRIS:** "ALL THY WORKS PRAISE THEE O LORD", 8p. cq. a. A praise anthem with plenty of rhythm and vitality, and a good Alleluia ending. (Schmidt 12c)

**HESSE:** "AWAKE OUR SOULS", art. by Dr. Mansfield, 10p. c. me. A vigorous anthem that makes good use of the accompaniment to carry it along. (Ditson 15c)

**HUGH A. MACKINNON:** "SHEEP AND LAMBS", 6p. cqu. Here's a Composer weary of the commonplace titles, also a Composer who has inspiration. It's an anthem for Passiontide—and many other occasions. A charming, truly inspired bit of music. Any fair choir can do it, and will do it often once they learn it. (Gray 12c)

**ORLANDO A. MANSFIELD:** "O WHERE SHALL WISDOM BE FOUND", 11p. cq. s. md. We might answer the question by saying, Not by singing for it. But none the less the text is Biblical and there are services where it would be rational to include it; and in such a case this particular setting is excellent in every particular. (Ditson 15c)

**GEORGE B. NEVIN:** "THE DAY OF THE LORD COMETH", 7p. c. b. me. Opens with bass recitative, followed by jubilant chorus materials. Good workmanship, variety, contrasts—these make the anthem effective. (Schmidt 12c)

### EASTER MUSIC

AGAIN we recall at random the Easter music of former years, where such music is so good as to be entitled to live from year to year. The order of mention has no relation to worth; works are mentioned as they come to mind.

**H. LEROY BAUMGARTNER:** "SAY NOT THAT CHRIST IS DEAD", 10p. vd. cq. 8-part writing at times. One of the finest things of recent years; a master-work both from its structure and the effectiveness of its adequate presentation to a congregation. In every way worthy of representing the American composer in the literature of a modernized church. (Schmidt 1928, 12c)

**JOSEPH W. CLOKEY:** "HYMN EXULTANT", 9p. h. cq. d. Another fine presentation of an Easter theme, fittingly expressed. Nothing sentimental or superficial, but commanding and convincing. (Gray 1922, 15c)

**GEORGE HENRY DAY:** "THE RISEN CHRIST", 8p. c. t. d. The title is not so good as the text, for it is not a repetition of the tedious texts already set hundreds of time. It is a real piece of music for a real choir. (Schmidt 12c)

**FRANCES McCOLLIN:** "RESURRECTION", 11p. c. 8-part. me. An unaccompanied number that needs fine singing; if you do not favor this number enquire of the publishers for her "THE WAY OF THE CROSS", 12p. cu. (Both Ditson 15c)

**H. A. MACKINNON:** "FOR AH THE MASTER IS SO FAIR", 10p. c. t. d. Stands a great deal of work, and worth it. (Gray 1927, 15c)

**HORATIO PARKER:** "LIGHT'S GLITTERING

MORN", 13p. c. md. An old American work that is worthy of living many decades. (Schirmer)

**S. R. GAINES:** "AN EASTER ALLELUIA", 6p. c. Another work worth many presentations, but much more recent than the Parker anthem. (Fischer 1927, 15c)

**HARVEY GAUL:** "THREE MEN TRUDGING", French carol, 5p. qc. md. Of unusual flavor, worthy of doing well and doing often. (Ditson 1927, 12c)

**LEO SOWERBY:** "THE RISEN LORD", 37p. "A big number for chorus and solo quartet with fine qualities that have brought distinction to its composer." Eight minutes for performance. (B.M.C.)

**PHILIP JAMES:** "HAIL DEAR CONQUERER", qc. vd. Another unusually fine work from one of America's best contributors to church literature; as in many other fine American anthems, worn-out texts have been abandoned and something much more worthy set in their place. (Schirmer)

**PIETRO YON:** "CHRIST TRIUMPHANT", solo for high and medium voices. Here is one of the finest of Easter solos, original in flavor, almost Gregorian in purity and directness of expression. (Fischer 1924, 50c)

### LATE PUBLICATIONS

**H. LEROY BAUMGARTNER:** "THE CONQUERER", 8p. c. d. Can be done by a quartet, but its division of parts make it more effective for a well-trained chorus. Again a Composer uses a chorus to express moods and ideas; it is a colorful work, full of contrasts, dramatic, very big in the message it carries. Here we see choral forces used in the best modern sense of the term. Every fine choir ought to do it. Music of this kind raises the whole tone of the church. No longer apologetic, no longer spiritless, no longer a mere filling of so many minutes with so much sound; but a definite message, delivered with sterling conviction. What a relief in a weary land of innumerable settings of the old "He is Risen" text. The trouble is not with the "He is Risen" but with the fact that the Easter idea should be so devoid of real meaning that we don't know what to do with Him after He is risen. Mr. Baumgartner's anthem, along with his former contribution of last year, does something with the Resurrection theme infinitely more worthy than an empty reiteration of the statement that He is risen. Music of this kind will ultimately revive the decadent tendencies of the average church service. (Ditson 15c)

**GEORGE HENRY DAY:** "HE IS RISEN", 10p. cq. l. md. Sort of an antiphonal effect between the basses and the other three voices, vigorous, brilliant, founded on a very simple motive. Solo gives delightful variety. It is one of the best of Easter anthems, in spite of a text that has been set and sung too many times already. The composer has at least clothed it with a new brilliance. Rather for chorus, because of the brilliance and volume needed. (White-Smith 16c)

**E. S. HOSMER:** "CHRIST THE LORD IS RISEN AGAIN", 11p. cq. me. Rather melodious, straight harmonic treatment, musical and appealing enough to get across. Better get a copy for examination; congregations will like it. Also published in two-part arrangement for women's voices.

**C. F. MANNEY:** "HE IS RISEN", 8p. cq. me. Another rather brilliant, simple, melodious setting; if melody of music is all your congregation can digest, by all means this will make the meal. (Ditson 15c)

**H. A. MATTHEWS:** "BEHOLD THE DAWN", 10p. cq. s. md. Another brilliant, melodious bit, more worthy in its theme and treatment; the average choir will have to work a little on a thing like this, but the singers get so much for their time and effort. And they give it in turn to the congregation too. (Ditson 15c)

# **The American Composer in the Foreground**

## **JOSEPH W. CLOKEY'S Sketches from Nature**

*Four Pieces for Organ*

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| 1. Pipes of Pan    | 3. Twilight Moths |
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Christus Resurrexit .....Oreste Ravanello \$1.50

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J. S. and H. A. MATTHEWS: "JESUS VICTORIOUS", 8p. cq. b. me. Feels, looks, sounds like an old chorale. But a reviewer will naturally ask, Is the double authorship a stunt? or has it a legitimate reason for being? The publishers might well undertake to get the answer to this point and take their patrons into their confidence. Certainly it seems much too worthy a piece of music to need the empty advertising of a stunt of any kind. (Ditson 15c)

GEORGE B. NEVIN: "CHRIST OUR PASSEOVER", men's chorus, 14p. me. Here is something of excellent value because there is so little music of this kind suitable for that growing number of churches where the men's chorus is made use of. It is melodious, attractive in harmony, and varied enough to retain interest throughout. Over two of the pages there is a tendency to hold the top tenors to G and A-flat, which while it does not damage the anthem in the least, it will prevent its use in very many volunteer choirs where otherwise it could and would be successfully used. With that reservation we endorse it to all. (Ditson 20c)

SPANISH: "EASTER CAROL OF THE LAMBS", 10p. c. md. arr. by Harvey Gaul. "EASTER PROCESSION", 8p. c. me. arr. by Harvey Gaul. The former is quite complicated, full of atmosphere, wanting a lot of work. The latter is simple, goes of itself without much work, and has a great many things to recommend it to the average choir. We are inclined to recommend the latter for very wide use. (Ditson 15c for either one)

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TWO CANTATAS from the 1929 Lorenz catalogue deserve the attention of all volunteer choirs in search of a cantata for the Easter season. One is—

Roy E. Nolte's "The Resurrection Song" and the other is—

Ira B. Wilson's "The Dawn of Easter"

Both are 64 pages, both are for chorus, with certain passages for solo, duet, men's ensemble, women's ensemble. Both are easy, tuneful, rhythmic. All the elements of music necessary to the success of a volunteer chorus' performance of a work of this kind, are present in each cantata; the reviewer can make no choice between them. As is always the case, simple works of this kind appeal only to their own specific public and have no interest for choirmasters at the other end of the ladder of fame. They have their place none the less in the repertoire of the church, and when they tell the Easter story in tones that can be understood, tones that make it a sweeter story to the dear old ladies in the congregation, they have done their part and done it well. (Lorenz, 75c each)

## Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.

o.m.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

ORGAN: M. Mauro-Cottone: Cantilena e Musetta, 8p. me. (Fischer 60c)

E. Lemare: Kol Nidrei, 10p. me. (Ditson 75c)

M. M. Ponce: Little Star, arr. Gordon Balch Nevin, 3p. me. (Ditson 50c)

H. J. Stewart: Cortege Triumphant, 4p. md. (Fischer 60c)

ANTHEMS: CHURCH: 3-PART WOMEN'S VOICES: Arcadelt: "Ave Maria", arr. L. V. Saar, 3p. e. Very effective. (Ditson 10c)

J. S. Bach: "Dearest Lord Jesus", arr. Saar, 4p. me. (Ditson 10c)

G. Croce: "Upon the Mount of Olives", arr. Saar, 2p. me. (Ditson 8c)

Gaspar: "Merciful Father", arr. Saar, 3p. me. (Ditson 10c)

A. Lotti: "He Surely Hath Borne our Griefs", arr. Saar, 3p. e. Serene, effective, attractive. (Ditson 10c)

Palestrina: "O Blessed Jesus", arr. Saar, 2p. e. (Ditson 8c)

Roselli: "We Adore Thee", arr. Saar, 2p. e. (Ditson 8c)

La Rue: "O Saving Victim", arr. Saar, 2p. e. (Ditson 8c)

Vittoria: "Two Bright Seraphim", arr. Saar, 3p. md. (Ditson 10c)

SONGS: CHURCH. N. J. Elsenheimer: "That Sweet Story of Old," 3p. h. e. A simple, attractive story about Christ and the children; especially effective for Children's Day or baptisms, etc. (Bryant)

CHORUSES: SCHOOL: 4-PART: M. W. Daniels: "On the Trail", arr. Page, 7p. e. A marching song, fine spirit, rhythmic, tuneful. (Ditson 10c)

E. S. Hosmer: "Voice of Spring," 8p. e. (Ditson 10c)

Waldteufel: "España", arr. Page, 19p. e. An easy arrangement of a very popular waltz melody. (Ditson 20c)

Do.: 3-PART: E. H. Lemare: "A Dream Boat Passes By," arr. Manney; alias the Andantino, and they'll all like it. (Ditson 12c)

Do.: UNISONS: C. W. Cadman: "Playground of Youth," 3p. e. Rollicking rhythm, pretty tune. (Ditson 8c)

E. C. Kleley: "Flower in the Crannied Wall", 2p. e. A slow stately, charming melody. (Ditson 6c)

M. R. Kern: "May Dawn", 3p. e. (Ditson 8c)

DO.: BOYS' 4-PART: C. W. Cadman: "Evening Dusk is Falling," 4p. e. Rhythmic, melodious, attractive. (Ditson 8c)

CHORUSES: WOMEN'S: 3-PART: Harvey Gaul: "South Carolina Croon Song," 5p. me. An unusually attractive bit of music, beautifully handled. (Ditson 15c)

L. Strickland: "At Eve I Heard a Flute," arr. Stebbins, 8p. me. With flute obligato; good things to work with. Attractive music. (Ditson 15c)

B. Tours: "Love and Time," arr. Mansfield, 8p. me. A rather sprightly bit of music. (Ditson 15c)

PIANO: C. L. Johnson: Monkey Biznez, 4p. me. Just a bit of jazz, of course, but if you have a pupil who evidences a suspicion of scales and exercises, try this on him; it'll work. So will he. (Forster)

Jack Shilkret: Candy Sticks, 4p. Another bit of jazz, also nicely engraved for the piano. (Forster)

Percy Wenrich: Tinkle Toes, 6p. me. More jazz, also nicely engraved in piano version. This and the Johnson number make excellent teaching material for obstreperous pupils, for they both contain real sparkling melody, snappy rhythm, and the jazz spirit. (Forster)

JAZZ SONGS: "Caressing You," "I'll be a Pal," "Lend Me Your Eyes," "Blue Waters," and "My Scandinavian Gal," all nicely engraved in the Forster manner, all jazzy enough, all suitable for theater use. (Forster)



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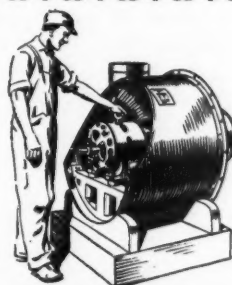
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March 1929, Vol. 12, No. 3

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# Beauty

*THE older I grow and the more I see of life, the more I see the need of just ordinary plain humanity. Art, Educational Ideals—all right, but you can't sell them as such. What a lot of bunk most of it is!*

**Q** *HY not come down to brass tacks and face the situation squarely? What the world wants, and it wants a lot of it—and will pay for it—is beauty, just plain real undisguised beauty. And the man who can't see it and respond to it, cannot sell it. Beauty of sky, beauty of sea, beauty of painting, literature—if you will, beauty of character. It's all around us, if we will only react to it.*

**Q** *YOU cannot get it out of a book. It isn't taught in school. You have got to feel it. If you can't, then never try to sell it, but be a bookkeeper, or a floor-walker, or any of a lot of other things. They are needed in the world just as beauty is; and don't make the mistake of thinking there is only one kind of beauty, just your own particular brand—that is, if you are going to try to sell it.*

**Q** *T is a long way from 'Bach's Sleepers Wake to Follow the Swallow. If you can't see the beauty in the latter, you will never help anyone see it in the former.*

**Q** *F course you must have technic—you must have hands to collect fares on a trolley car—you must know your business—you must have tact and patience and ideals and know what people want and need. And no matter whether you play a Bach Fugue or Red Hot Mamma, make it beautiful and you will have added something that was not there before—and something that can be sold.*

—BAUMAN LOWE



# The AMERICAN ORGANIST

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MARCH 1929

No. 3

## Bauman Lowe



AUMAN LOWE lives on, though in Christmas week they laid his body to an eternal rest. Can a spirit be stopped, just because a body may be? If the work men do lives after them, how much more shall the spirit they exemplify live after them.

"I know men (and so do you) doing the day's work to the very best of their ability (even as you and I) straight, honest, conscientious, splen-

did musicians, giving of their best, kindly, generous, lovable men who never even get a 'good morning' from their people, let alone a party and five hundred dollars. It isn't the organist of St. Bartholomew's who is different, it is the Rector and congregation."

That was Bauman Lowe. He was telling what his church did when he completed his 15th year as organist of St. Bartholomew's, Brooklyn. He thought he was also telling why they did it. To the best of his ability he was telling why, but only his friends knew the whole truth about the why and wherefore.

Bauman Lowe was a great man in the sense that, wherever he worked, he was always able to do the job a little better than anybody else could have done it under the same conditions and with the same working tools. He was a great man in that he could crowd the utmost genuine activity into any given sixty minutes, great also in that the same cheerful exuberance was always on the surface no matter how deep the turmoil underneath nor loud the disturbance overhead; he was great in that he could get results from his fellow men and make them like it—they not only respected him, they gave him affection.

Mr. Lowe was a great and a good man in the hearts of his boys, though being good was the last thing he would like to be called. Honest, yes; good, no; trying to be good has too much hypocrisy cling-

ing to it. And of all things, Mr. Lowe was a straight-forward, open, fair-dealing man in every walk of life. There was always the alternate play of earnestness and smiles on his face; one minute his was the most serious countenance in the world, and the next moment he had broken into irresistibly contagious laughter. I believe it was his ability to laugh heartily, genuinely at every situation in life that contributed most largely to his success in all his undertakings, contributed equally largely to that peculiarly warm spot a friend always had in his heart for Bauman Lowe.

The majority of my readers never knew him personally. That is their loss. He did not mix much with his fellow organists in their formal public gatherings; he had too much work to do to permit of aimless play. A thing that did not produce practical results, was not good.

That reminds me of his methods in gathering together a school orchestra; I shall give it in his words as nearly as I can recall. He was talking with a youngster who had just acquired, let us say, a Clarinet:

"Hello, George; how many notes can you play by this time?"

"I can play C, and G."

"Can you play C and G and always get 'em right?"

"Sure, that's easy."

"Good for you, George; I want you in the Orchestra now. I'll get a piece to practise that has lots of C's and G's in it, and whenever you see a C or a G, play it, and when you don't see any C's or any G's, keep quiet. You know where the C's and G's are on the staff, don't you?"

"Good! Now you're a member of the Orchestra."

And what happened? Mr. Lowe had an unreasonable amount of work to do for the boys and girls who constituted a little school orchestra; he had to make his rehearsal program of things within reach of youngsters whom the rest of us would have thrown out of consideration entirely, but the result—he ever looked to the results, had to get

results—was that every youngster who undertook to persuade a reluctant parent to invest in a saxophone or a drum or a fiddle, very soon got his chance to put those instruments of torture to practical use; and once a parent heard an orchestral rehearsal or performance, no matter how faulty, with his own boy or girl a part of it, from that moment on, the parent had a different interest both in music and in his boy's participation in it. I don't know that this was worth all the time and patience and skill Mr. Lowe had to devote to it, but I do know that he never weighed those things in the balance against the good he was doing for the youngsters; the good he was doing, that alone counted.

"Boys are the easiest creatures in the world to handle, but they are elemental and have a keen sense for fair play. . . . Make them proud of their church and their choir and they will work for you until they drop. . . . Be their master at rehearsals and services and their friend the rest of the time."

We reprint as our Frontispiece the spontaneous truths Mr. Lowe crowded, as by inspired hand, into a personal letter of a few years ago. It was printed in these pages then. Its message is needed today even as then. Would we know how better to succeed? Let us go back to page 56 of the March issue of 1927 and read Mr. Lowe's response to the practical bread and butter problems of the organist.

Mr. Lowe gave his whole life to the one small section of the world in which he was born. A native of New Brunswick, N. J., graduate of the College of the City of New York, a chief musician in the city of Elizabeth where he had made his home for many years, organist of St. Bartholomew's, Brooklyn, for eighteen years. He was at one time organist of St. John's and the Second Presbyterian churches in Elizabeth and choirmaster for several others—at one and the same time. Then he left the Presbyterians, retained the choirmastership of St. John's, and went to St. Bartholomew's. They enlarged the organ to a 4m Midmer-Losh. He was conductor of the former Mendelssohn Glee Club of Elizabeth, conductor of the Elks Glee Club, of the New Jersey branch of the New York Oratorio Society, and a member of the advisory board of the Elizabeth Symphony.

"There is no royal road to increased salaries, but there are a number of things that may be done, or in some cases not done, that will help to bring about this much desired result. . . . You probably were not hired to give Sunday concerts; try to find out what you *are* hired for. Study the musical needs of the church and supply them. You can't get



MR. BAUMAN LOWE

money for nothing; consider the church as a customer. It won't pay you for something it does not want. . . . Keep your ideals but make them work for you. You can educate your customers to want a better article but you can't force it on them and make them pay for it."

"What the world wants, and it wants a lot of it—and will pay for it—is beauty, just plain, real, undisguised beauty. You cannot get it out of a book. It isn't taught in school. You have got to feel it."

The world gained a great deal of just plain, real, undisguised beauty because of the life and work of Bauman Lowe. His hands are at rest; his spirit goes marching on.

—T. SCOTT BUHRMAN.

# The Carillon Invasion

Money and Attention Being Devoted to the Carillon are Sometimes Taken From the Organ, Creating a Situation that Calls for Much Thoughtful Attention

By SHERMAN J. KREUZBURG



UCH has been said in the past few years, through the medium of newspaper propaganda, of that instrument called the Carillon. At first it seemed a remote possibility that any church organist should have his church expend the large amount of money necessary for the purchase of such a group of bells. However, events have moved swiftly since the carillon's first invasion, and to-day there are some thirty or more of them on this continent.

So swift indeed has been this invasion that the writer found himself watching the installation of a carillon in the tower of his own church located in a town with a population of less than thirty thousand. At the same time the onlooker was keenly aware of the poor condition of his organ and how badly it needed attention. It is only fair to both the rector and music committee to state that the money for the bells was a gift from a departed soul who had gone so far from earth that even an organist could not reach her to tell of his organ and its needs.

Having inherited the instrument, so to speak, it behooves the possessor to exploit its possibilities. For the first three or four months a carillonneur was engaged to come from New York City every Sunday afternoon and give recitals. Through publishing his programs in the papers of the town, considerable interest was aroused. The difficulty encountered was the people's ignorance as to what a carillon really was and what to expect of it. Let us pause for a moment and discuss this question.

The carillon originated in the Netherlands and derived its name from a corruption of the French word, "quatre," meaning, "four." Hence the definition found in some dictionaries, giving the impression that four bells constitute a carillon. The difference between a chime or peal and a carillon is that the latter has at least two octaves of diatonically tuned bells played from a clavier having keys for the hands and pedals for the feet. Thus it is possible for one to play a melody in the pedals, accompanying the same with either chords or arpeggios played by the hands. As the action is tracker, it is possible to control the strength with which the clapper strikes the bell, and therefore the volume of sound ensuing, thereby securing countless gradations of expression—depending upon the skill of the performer.

Little printed music is available for the instrument and therefore the carillonneur is forced

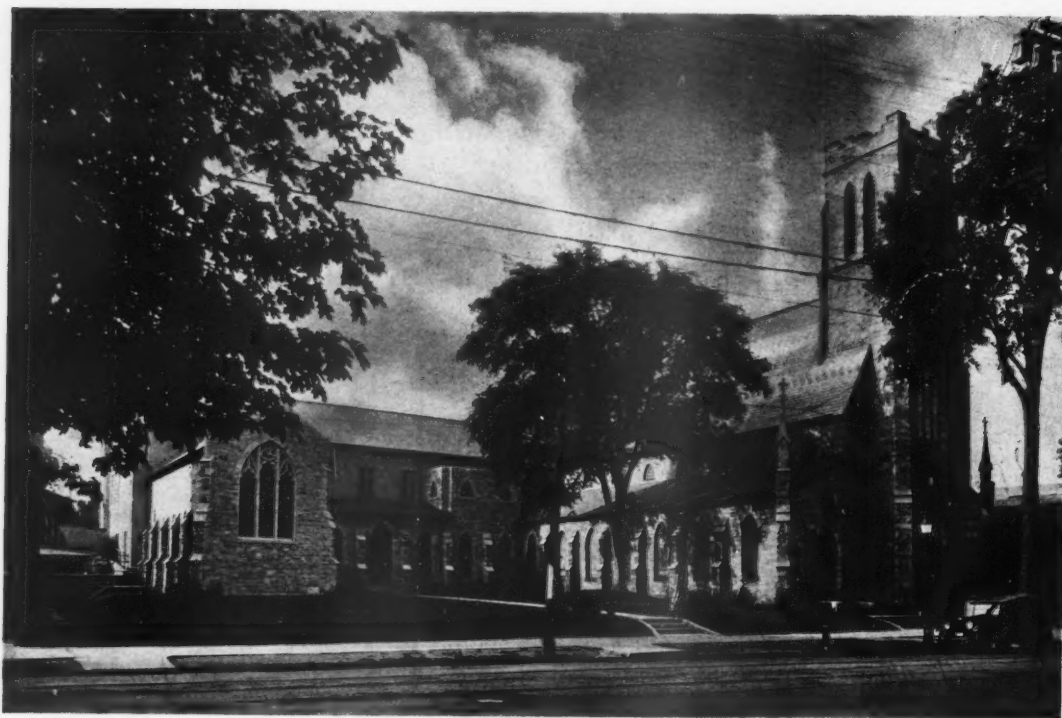
to depend upon his own ability in arranging melodies. It is this point that has caused people to object to the dissonances sometimes heard. In arranging the music it is not enough that one be proficient in theory and counterpoint, but he must understand the character of the bells he is to play. When a bell is rung, it in itself contains overtones that must be taken into consideration. It is usually found that bells contain their evident tone, a minor third, a quint, the octave above, and also a so-called hum tone which is the octave below the ground or evident tone. Therefore when striking a single bell the carillonneur brings forth a chord with the basic tone predominant, and his theory avails him nothing unless he is willing to consider the angle. On the other hand, much beauty can be derived from these over-tones when properly used.

Thus if we strike the note C, we get the minor chord C-Ef-G. Obviously if our music at the moment calls for the major harmony C-E-G, there will be an unpleasant clash. This to a degree applies with equal force to the Chimes in our organs; only when we have tested the over-tones of our Chimes and thus discovered for ourselves, should we not already have known it, the correct harmony necessary to match the overtones of the Chimes, only then can we use our Chimes with truly beautiful effect.

When one determines to listen to the carillon as a distinctly out-door form of music, then will he appreciate its great beauty. It is not the music of the organ nor of the orchestra. Its glorious sound cannot be reproduced by tubular bars or strips of metal. When this is brought to the attention of the people, the sooner will they learn to enjoy this symphony of sound, as have thousands of Old World folk.

Now we as organists are brought face to face with the fact that here again is another outlet for the church's money—and perhaps poor organs will be endured in order that the church tower may house a carillon. As long as we view this instrument as a rival to our own beloved medium of expression, that long will we have difficulties. On the other hand, if we are willing to take a sane view of the situation we will find another outlet for our talents. We can spread the gospel of music to the passer-by—to the man who does not care to enter the church, to all within hearing distance. It is certain that the man who can officiate at the carillon keyboard as well as the organ will be able to command a greater salary than his brother who must confine his technic to that of one instrument.

Just what the organ world can do or should do about the invasion of the carillon, is a sub-



ST. JAMES CHURCH, DANBURY, CONN.

Where a carillon has been installed at no little cost and backed up by an adequate advertising program to make its usefulness appreciated by the community; where also a new organ is badly needed to enable this delightful modern church to fully meet the needs of its Sunday services by an instrument adequately commensurate with the other equipment used, not in a subsidiary capacity, but in the most important activity in any church's life—namely its Sunday services.

ject we all need to think about. Certainly if the publicity almost invariably given to the carillon were given in equal measure to the organ there would be a different story to tell. Certainly also is it that in many cases, great amounts of money were turned away from our organ factories and organistic salaries and devoted instead to something entirely foreign—at least we need to be thinking about it.

The carillon that has made itself the subject of this discussion was built by Meneely & Co. of Watervleit, N. Y., for St. James' Episcopal

Church of Danbury, Conn. It is the first American-built carillon of the true type.

Since the writer has had a carillon in his church, he has dreamed of the day when he could competently play the instrument. Although the church's neighbors have suffered some in the past, he trusts there is a better day in store for them. He is still praying that the new organ, so badly needed, will materialize; and in the meantime he is striving to increase the ability of his choir, and glorying in the "Singing Tower" he possesses.

The  
AMERICAN  
ORGANIST



Mr. H.

S

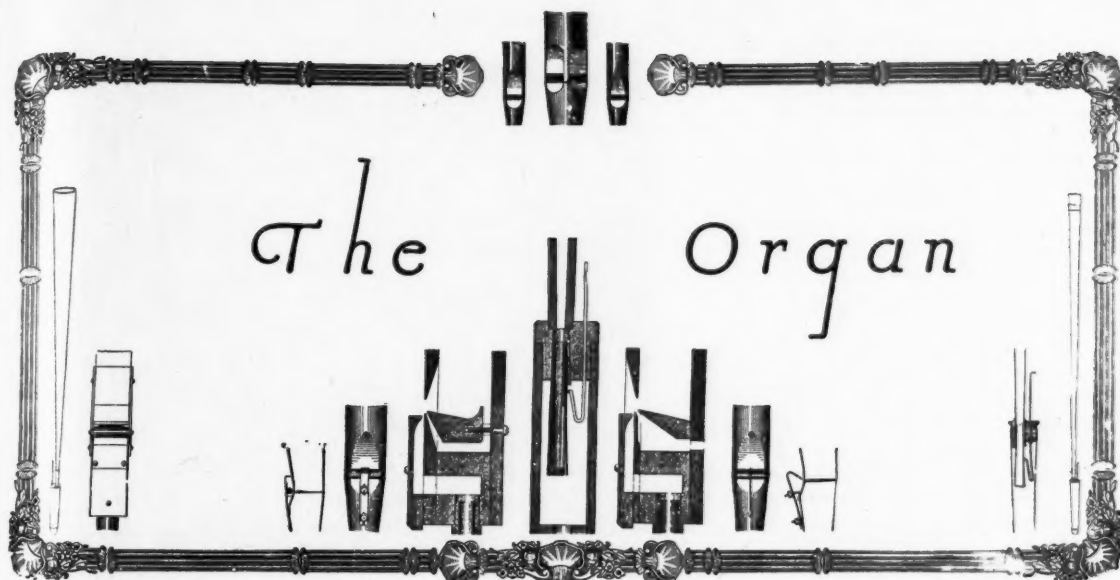
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*Under the Editorship of*

**Mr. William H. Barnes**

**Combining the Practical Requirements of the  
Organist with the Science and Technical  
Supremacy of the American Builder**

### Mr. Barnes' Comments

**S**OMETIME AGO the Editor of THE AMERICAN ORGANIST requested me to write an Editorial giving some suggestions to assist an organist and those interested in the music of a church to persuade the balance of the membership that a new organ would be a desirable addition to the church equipment, where an old organ had been doing service for many years and was still in playable condition.

This is a problem that I am sure confronts many organists as it did myself in the case of the First Baptist Church in Evanston. In some cases it is simply a question of the church's not realizing the necessity, or at least great desirability of a new organ, until the matter was properly called to their attention, after which the money was quite easily forthcoming. While in other cases the amount of money involved was the first and most serious obstacle to affirmative action.

It seems to be a habit of most churches to consider the music equipment after everything else has been provided for. In the case of my own

church, they had recently spent several hundred thousand dollars for a new and beautiful parish house with the most modern equipment for Sunday School, social service, etc. But they had not seen the necessity for a new organ, as the old one that had done service for some fifty years was still playing tunes on Sunday and had not actually broken down and collapsed during the service.

It is indeed something of a problem to over-come this inertia and it requires a certain amount of tact on the part of those interested in securing a new organ under those circumstances. There will be invariably many of the older members of the congregation who think that the old organ has such a "sweet tone." Mr. Herbert Brown of the Austin Company told me that he did not ever recall an instance of taking out an old organ that some of the church members did not assure him that the organ had such "sweet tone," and were sorry to part with it. But in most cases the organ had refused to play tunes altogether. Therefore with a view to assisting long suffering organists and those in the congregation who would really appreciate a modern organ, I am quoting parts of a letter I wrote for the chairman of our organ committee which

was read at the Parish meeting and persuaded the church forthwith to sign a contract for a new organ.

Before the quotation is given I wish to emphasize another side of the whole problem that in many cases may be fully as convincing an argument as the fact that the church NEEDS a new organ. That is, to stress the importance of the worship side of having the architecture of the front of the church express ideals and beliefs. I am sure in the case of my own church this was fully as deciding a factor as the former.

The minister of our church wrote the first portions of the report, as may be clearly seen:

### Excerpts from a Report of a Committee Formed to Consider the Advisability of Securing a New Organ for the Church and at the Same Time a Remodeled Pulpit Front

"THE main things leading to action at this time were the unsatisfactory performance of the organ in meeting the requirements of the present day and our inability to use the young people of the church in choral work on account of the lack of space in the organ loft.

"A tentative sketch of the proposed remodeling has been secured from our architect and submitted for figures.

"About three years ago we had an organ architect, Mr. Wm. H. Barnes, make an examination and report upon the organ on its then condition. His report at that time indicated that the present organ has been in use between forty and fifty years, and, while still playable, was incapable of

producing the musical results comparable to modern organs and necessitates an unfortunate comparison between the musical part of the service in this church and others adjacent, which have modern organs. It should be pointed out that in the past thirty years nearly as many improvements in organs have taken place, both mechanically and tonally, as have taken place in the development of the automobile. Consequently, an organ built many years before these improvements were made would necessarily be lacking in many of the tonal effects which the congregation are well aware of, as well as in numerous conveniences to the performer which all modern organs provide. For example, the beautiful and pleasing effects of the Chimes and the Harp, as well as the numerous orchestral stops such as the French Horn, English Horn, Oboe, Clarinet, and Strings of the orchestra, are reproduced with almost uncanny fidelity by the modern organ, where these effects were scarcely approximated with old organs, if they were present at all. These are the effects which make an organ pleasing and interesting to the congregation.

"Since the Committee was appointed Mr. William H. Barnes himself has accepted the position of organist of the church and under his guidance your Committee has held several meetings. First, at Mr. Barnes' residence the representative value of different types of organs was explained. The Committee then made several excursions to points in and about Chicago and listened to representative examples of the various builders of approximately the size that the Committee had under consideration for this church.

"At a final meeting the impressions of the Committee were canvassed and after thorough discussion and consideration of all the factors involved, it was unanimously voted that the Committee recommend to the church the acceptance of the proposal received from the . . . Company to build an organ in accordance with the specifications prepared by Mr. Barnes and acceptable to the . . . Company for the sum of . . . In arriving at this decision the Committee had under serious consideration the proposals received from various other organ builders, whose names and prices are attached to this report.

"Your Committee was particularly impressed with the . . . organ recently installed in the . . . Church, which was also designed by Mr. Barnes. The scheme as developed for this Church was an elaboration



#### BEFORE—

The front of the auditorium of the First Baptist Church, Evanston, Ill., in the good old days when the main idea seemed to be a lecture and some organ music.

of the . . . Church's scheme, adding certain very desirable effects which that organ lacked. It was the unanimous opinion of the Committee that the organ at . . . was the most effective and pleasing organ that they listened to at anything like the money represented.

"Your Committee feels, too, that there are other and possibly deeper considerations that enter into the whole proposal. This remodeling, and the improved music, should conduce to the better worship of God.

"Architecture expresses ideals and beliefs. As a body of Christians we assemble on Sunday mornings to worship God to whom we come through Jesus, his son. We enter the Church and take our places. Before us is not the symbol of God, but a desk, from which a minister speaks to the people. Behind him is an immense music machine and a choir looking into the faces of the congregation. These things are useful in the service, but neither minister, choir, nor organ are the main thing on which our eyes should first rest.

"The center of our worship is God himself. By the proposed arrangement the Communion table is in the

center. It speaks of the sacrificial love of God in Christ. The minister is to one side, the organist is to one side, the organ is unseen, the choir is on the sides, God holds the center in the church as he does in our minds.

"Reverence is a quality greatly to be desired and everything that will conduce to it deserves encouragement. It is not easy to worship God in spirit and in truth when a minister and choir and organ are so placed as to attract one's first attention. It is helped when the love of God that passeth understanding is in symbol placed in the position of prime honor before us.

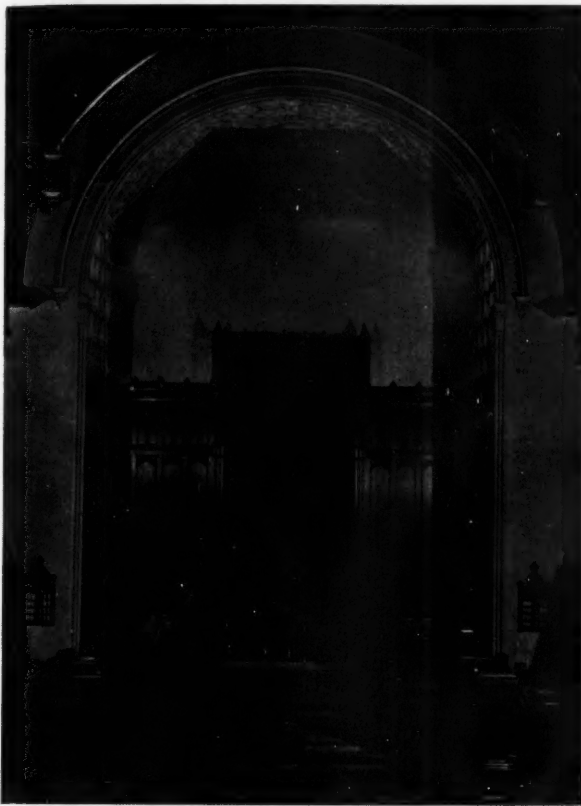
"Worship primarily is an assembling together to do honor to God. Do we not owe it to ourselves and to our children to cultivate everything that aids in more noble and genuine honor to our Creator and Saviour?

"Your Committee feels that the proposals herein made will conduce to the advance of religion in this church and in the city. We believe that the expense is within the means of our congregation and unanimously recommend that the Church proceed to give favorable consideration to these proposals."

The same congregation

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#### —AND AFTER

The same auditorium after Mr. Barnes and the committee had persuaded the congregation that churches exist for nobler emblems than organs and pulpits.

### Stoplists

With Analytical Comment Aiming at  
Better and Bigger Organs

By WILLIAM H. BARNES

#### ROCHESTER, N. Y.

##### CHURCH OF THE REFORMATION

FROM time to time in these columns I have had occasion to discuss the specifications which were prepared by organ enthusiasts, and the one given below is another such example. I always hesitate to do this as there is a certain amount of professional delicacy involved. However, when I can say such nice things as can be said about this scheme, I am sure there is no cause for alarm.

The Great Organ is derived in exactly the manner I like to see it done, with the soft stops duplexed from the Choir. There is only one additional suggestion I can offer and that is to have an independent Octave 4', in addition to the second octave of the Diapason which is not sufficient for a Great of this size. All proper Great Organs are developed to be complete and balance without the use of octave couplers, and with the harmonic corroborating stops, an additional octave would be in order.

The Swell is particularly complete with its string unit as well as Flute unit. Many charming effects may be obtained from these two unit stops.

A unit chorus reed with additional independent 8' is a happy solution of the all important reed chorus on the Swell.

The Choir Organ contains comparatively few pipes for a large number of stops, but the Dulciana unit is very valuable and this division is entirely adequate.

The Solo-Echo division is slightly sketchy for either an Echo Organ or Solo Organ but will prove valuable for many effects.

The Pedal Organ is excellent, though possibly an extension of the Viole d'Orchestre to 16' would prove more valuable than the Gemshorn bass, though this Gemshorn bass might be interesting and useful.

This scheme combines, in the same sort of way that I endeavor to do, the best of the ancient ideas of organ design with the best of the modern, and I warmly commend its study to the

readers of T.A.O. There is not a unit called for that will in any way upset the tonal balance; the Diapason Chorus on the Great, and the reed chorus on the Swell are properly developed; the English purists would want an additional five-rank Diapason Mixture on the Swell and an independent octave, but I wouldn't, and apparently Mr. Barrows wouldn't, and I am sure the church wouldn't—so that ought to settle that.

—W. H. B.

#### ROCHESTER, N. Y.

##### CHURCH OF THE REFORMATION

Stoplist by DONALD S. BARROWS

Organist, ARTHUR G. YOUNG.

	V.	R.	S.	B.	P.
Pedal	2.	2.	18.	15.	76.
Great	9.	11.	15.	5.	731.
Swell	12.	12.	23.	11.	931.
Choir	8.	8.	17.	7.	588.
Solo	7.	7.	8.	—	511.
	38.	40.	81.	38.	2837.

PEDAL:	V 2.	R 2.	S 18.
1 32	Resultant f	Nos. 2,6	
2 16	Diapason One f	32w	
3	Diapason Two mf	No. 20-G	
4	Dulciana mp	No. 56-C	
5	Gemshorn mp	No. 22-G	
6	Bourdon mf	44w	
7	Gedeckt p	No. 39-S	
8 8	Diapason mf	No. 20-G	
9	Bourdon mf	No. 6	
10	Gedeckt mp	No. 39-S	
11 5 1/3	Quint mp	No. 39-S	
12 4	Super Octave mf	No. 20-G	
13	Gedeckt mp	No. 39-S	
14 16	Tuba ff	No. 31-G	
15	Cornopean f	No. 51-S	
16 6	Tuba ff	No. 31-G	
17 4	Tuba ff	No. 31-G	
A	Chimes	(From Solo)	

GREAT:	V 9.	R 11.	S 15.
18 16	Diapason mf	No. 20	
19 8	Diapason One ff	61m	
20	Diapason Two f	85m	
21	Dulciana pp	No. 56-C	
22	Gemshorn mp	85m16'	
23	Grossfloete mf	61w	
24	Concert Flute mf	No. 60-C	
25 4	Octave f	No. 20	
26	Harmonic Flute mf	61m	
27	Flauto d'Amore p	No. 63-C	
28 2 2/3	Twelfth mf	61m	
29 2	Fifteenth mf	61m	
30 III	Mixture f	183m	
31 8	Tuba ff	73r 16'	
B	Chimes	(From Solo)	

SWELL:	V 12.	R 12.	S 23.
32 16	Gedeckt mp	No. 39	
33 8	Diapason One f	73m	
34	Viole d'Orchestra mf	73m	
35	Salicional mp	92m	
36	Voix Celeste mp	73m	
37	Aeoline pp	73m	
38	Stopped Flute mf	73w	
39	Gedeckt mp	97w	
40 4	Salicet mp	No. 35	
41	Flute mf	73m	
42 2 2/3	Twelfth mp	No. 39	
43	Twelfth mp	No. 35	
44 2	Flautino mp	No. 39	
45	Fifteenth mp	No. 35	
46 1 3/5	Tierce p	No. 35	
47 1 1/3	Nineteenth p	No. 35	
48 V	Mixture mp		
	Nos. 40, 43, 45, 46, 47		
49 16	Cornopean f	No. 51	



- 50 8 Trumpet ff 73r  
 51 Cornopean f 85r  
 52 Oboe mf 73r  
 53 Vox Humana mp 73r  
 54 4 Cornopean f No. 51  
 Tremulant
- CHOIR: V 8. R 8. S 17.  
 55 16 Dulciana mp No. 56  
 56 8 Dulciana mp 101m 16'  
 57 Geigen Principal mf 73m  
 58 Gemshorn mp No. 22-G  
 59 Dolce pp 73m  
 60 Concert Flute mp 73wm  
 61 Flute Celeste mp 61m  
 62 4 Dulcet p No. 56  
 63 Flauto d'Amore p 73wm  
 64 2 2/3 Dulciana Twelfth p No. 56  
 65 2 Dulciana p No. 56  
 66 Piccolo p 61m  
 67 1 3/5 Dulciana Tierce pp No. 56  
 68 III Mixture pp Nos. 64, 65, 67  
 69 8 Clarinet mf 73r  
 C Harp 61b  
 D 4 Celesta (From Harp)  
 Tremulant
- SOLO-ECHO: V 7. R 7. S 8.  
 70 8 Muted Viole p 73m  
 71 Viole Celeste pp 73m  
 72 Waldfloete p 73wm  
 73 4 Fernfloete pp 73wm  
 74 8 French Horn mf 73r  
 75 Tuba Mirabilis fff 73r  
 76 4 Tuba Clarion fff 73r  
 E Chimes 25t  
 Tremulant
- COUPLERS
- |       |     |       |     |
|-------|-----|-------|-----|
| To    | 16' | 8'    | 4'  |
| Pedal |     | PGSCL | GS  |
| Great | GSC | SCL   | SCL |
| Swell | S   | SL    | S   |
| Choir | SL  | SCL   | SL  |
| Solo  | SL  | GSC   | SL  |
- PISTONS: 40:  
 Absolute: P 6. G 8. S 8. C 8. S 4.  
 Dual: Tutti 6.  
 CRESCENDOS: G-C. S. L-E. Register.
- REVERSIBLES:  
 Full Organ  
 G-P. S-P. S-G. LE-G.  
 Pedal Reeds
- ONOROFFS:  
 Couplers on manual pistons  
 Pedal stops ditto  
 Pedal Pistons to Piston Masters
- PISTON MASTERS:  
 8 operating Great, Swell, and Choir  
 groups (over Solo manual)
- EXCLUSIVES:  
 Chimes  
 Harp  
 Register Crescendo Cut-out.



Mr. Barrows carries the piston controversy a step further and suggests, as he here adopts in the Onoroffs, combination pistons that will do anything and everything any player desires. Without using either of the two Onoroffs applying to the manual pistons, these manual pistons will operate only the manual stops; putting on the first of the Onoroffs, the "Couplers on Manual Pistons", brings the couplers under control of the manual pistons; putting on the second one adds the Pedal Organ stops; putting on both at the same time makes the manual pistons control manual stops, manual couplers, Pedal stops, and Pedal couplers. Is not this the ideal and ultimate solution of the whole question?

The Piston Masters are in effect full organ pistons; thus No. 1 of the Piston Masters operates No. 1 pistons of the manual divisions and also, optionally, the



ST. GEORGE'S: CHANCEL ORGAN, SOUTH SIDE  
 Showing part of the choir stalls of a famous choir in which  
 Mr. Harry Burleigh, negro composer, is a soloist.

Pedal. They represent no mechanism other than wires and are easily supplied.

The Exclusives are devices built into the mechanism of the stops operating the Chimes and Harp, so that when an organist uses the Chimes on the Great, for example, the Chimes Exclusive feature automatically cancels all stops and couplers that may be at the moment drawn on the Great, without moving them. By this means the organist can use an occasional Chime accent or Harp arpeggio without upsetting his registration and without the much more serious problem of having to restore that registration again.

The Register Crescendo Cut-out in this case operates on 20 contacts, so that after the shoe has passed a certain point in crescendo these Cut-outs automatically cancel, without moving the stops, such undesirable members of the ensemble as the Vox Humana, reeds, and off-pitch celestes.

Readers of T.A.O. will recall the illustrated article about Mr. Barrows' own residence organ, published a year or so ago. Mr. Barrows is a business man who has taken the organ under his wing as his chief hobby.

—T.S.B.

- HALIFAX, N. S.  
 TRINITY CHURCH  
*Casavant Freres*  
 V 29. R 32. S 33. B 4. P 2201
- PEDAL: V 3. R 3. S 7.  
 32 Resultant  
 16 Diapason 44  
 Bourdon 44  
 Gedeckt  
 8 Octave  
 Open Flute  
 16 Trombone 32
- GREAT: V 7. R 7. S 7.  
 8 Diapason 73  
 Violin Diapason 73  
 Doppelfloete 73  
 4 Octave 73  
 Harmonic Flute 73  
 2 Fifteenth 61  
 8 Trumpet 73
- SWELL: V 12. R 15. S 12.  
 16 Bourdon 73  
 8 Diapason 73  
 Viola da Gamba 73  
 Dolcissimo  
 Voix Celeste 73  
 Stopped Flute 73  
 4 Flauto Traverso 73  
 2 Piccolo 61  
 IV Dolce Cornet 292

8 Cor  
 Obo  
 Tre  
 CHOIR: V  
 8 Diap  
 Dule  
 Viol  
 Mel  
 4 Wal  
 2 Flaut  
 8 Clari  
 Tren  
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 ARSENAL  
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 V 34. R 4  
 PEDAL: V  
 32 Resul  
 16 Diapa  
 Viol  
 Contr  
 Bourd  
 Liebli  
 8 Diapa  
 Cello  
 Dolce  
 Tuba





ST. GEORGE'S: CHANCEL ORGAN, NORTH SIDE

Showing console location at left center of the picture, and the hand-carved J. P. Morgan memorial pulpit.

8 Cornopean 73  
 Oboe 73  
 Tremulant  
 CHOIR: V 7. R 7. S 7.  
 8 Diapason 73  
 Dulciana 73  
 Viole d'Orchestre 73m  
 Melodia  
 4 Waldfloete 73  
 2 Flautino 61  
 8 Clarinet 73  
 Tremulant

GREAT: V 8. R 12. S 11.  
 8 \*Diapason 73m  
 Gamba 73m  
 Gemshorn 73m  
 Grossfloete 73w  
 4 \*Principal 73m  
 Doppelfloete 73w  
 V Mixture 305m  
 16 Tuba  
 8 Tuba 85r  
 4 Clarion  
 8 Chimes 20t  
 Tremulant  
 \*Unenclosed

SWELL: V 13. R 15. S 14.  
 16 Bourdon 85w  
 8 Diapason Phonon 73m  
 Viole d'Orchestre 73m  
 Viole Celeste 73m  
 Salicional 73m  
 Gedeckt 73w  
 4 Flute a Cheminee 73wm  
 2 Flautino 61wm  
 III Cornet 183m  
 16 Contra Fagotta  
 8 Cornopean 73r  
 French Horn 73r  
 Oboe 85r  
 Vox Humana 73r  
 Tremulant

CHOIR: V 8. R 8. S 12.  
 16 Contra Viol  
 8 Dulciana 73m  
 Unda Maris 61m  
 Viola 85m  
 Concert Flute 85w  
 4 Flute  
 2 2/3 Nazard 61m  
 2 Piccolo 61m  
 8 English Horn 73r  
 Clarinet 73r  
 Harp 49b  
 Chimes (From Great)  
 Tremulant



INDIANAPOLIS, IND.  
 ARSENAL TECHNICAL HIGH SCHOOL  
*Henry Pilcher's Sons*  
 V 34. R 40. S 47. B 10. P 2711.  
 PEDAL: V 5. R 5. S 10.

32 Resultant  
 16 Diapason 44w  
 Violone 32m  
 Contra Viol 44m  
 Bourdon 32w  
 Lieblichgedeckt 44w  
 8 Diapason  
 Cello  
 Dolce Flute  
 Tuba



SAN DIEGO, CALIF.  
 FIRST METHODIST  
*Henry Pilcher's Sons*  
 V 30. R 30. S 38. B 4. P 1973.  
 PEDAL: V 5. R 5. S 8.  
 32 Resultant  
 16 Diapason 32w  
 Violone 32m  
 Contra Viol 44m  
 Bourdon 44w  
 Lieblichgedeckt 32w  
 8 Violoncello  
 Dolce Flute



## ST. GEORGE'S: LOOKING TOWARD THE EAST

The Gallery Organ, gift of Mr. J. P. Morgan in memory of his parents; the elder Morgan was vestryman and warden for 45 years.

## GREAT: V 8. R 8. S 11.

- 16 \*Double Diapason 73m
- 8 \*Diapason 73m
- Dulciana 73m
- Gross Gamba 73m
- Grossfloete 73w
- Melodia 73w
- 4 Octave 73m
- 8 Super Octave
- 8 Tuba 73r
- Harp (From Choir)
- Chimes (From Echo)
- \*Unenclosed

## ECHO:

- 8 Viol Aetheria
- Vox Angelica
- Echo Flute
- 4 Fernfloete
- 8 Vox Humana
- Chimes 20t
- Tremulant

## SWELL: V 11. R 11. S 11.

- 16 Bourdon 73w
- 8 Viol Diapason 73m
- Salicional 73m
- Voix Celeste 61m
- Aeoline 73m
- Stopped Flute 73w
- 4 Harmonic Flute 73m

- 2 Flautino 61m
- 8 Cornopean 73r
- Oboe 73r
- Vox Humana 73r
- Tremulant

## CHOIR: V 6. R 6. S 8.

- 8 English Diapason 73m
- Viol d'Orchestre 73m
- Concert Flute 73w
- 4 Flauto d'Amore 73wm
- 2 Piccolo 61m
- 8 Clarinet 73r
- Harp 49b
- Chimes (From Echo)
- Tremulant



## CLAUDE L. MURPHREE

BROADCASTS A FLORIDA SKINNER

AFTER experiencing the hope of the angels and the torture of the damned by playing those peculiar devices known as "Foto-players" in theaters in Alabama and Florida, Mr. Murphree lost his job entirely with the phonographic tidal wave, but recovered sufficiently to earn a church with only a unit instrument, however, and, which is more like it, a whole university with a 4-70 modern Skinner. And with

the acquisition of a broadcasting station in WRUF, for University and State purposes, Mr. Murphree is now broadcasting the Skinner on a wave length of 206, 1470 kilocycles "by authority of the federal radio commission" no doubt, on this schedule:

Daily except Sundays, 6 to 6:30 p.m.  
Mondays, 8 to 8:30 p.m., e. s. t., popular  
Wednesdays, 10:10 to 11 p.m., serious  
Saturdays, 10:10 to 11 p.m., serious  
Sunday afternoons, 1 to 2, serious  
And if any good T.A.O. reader can bring himself or herself to listen to yet a little more organ music, Mr. Murphree will be very grateful for reports as to how it comes through. There we have a co-operative work that will be of real value, if some of us will listen to these programs and report to the player direct.

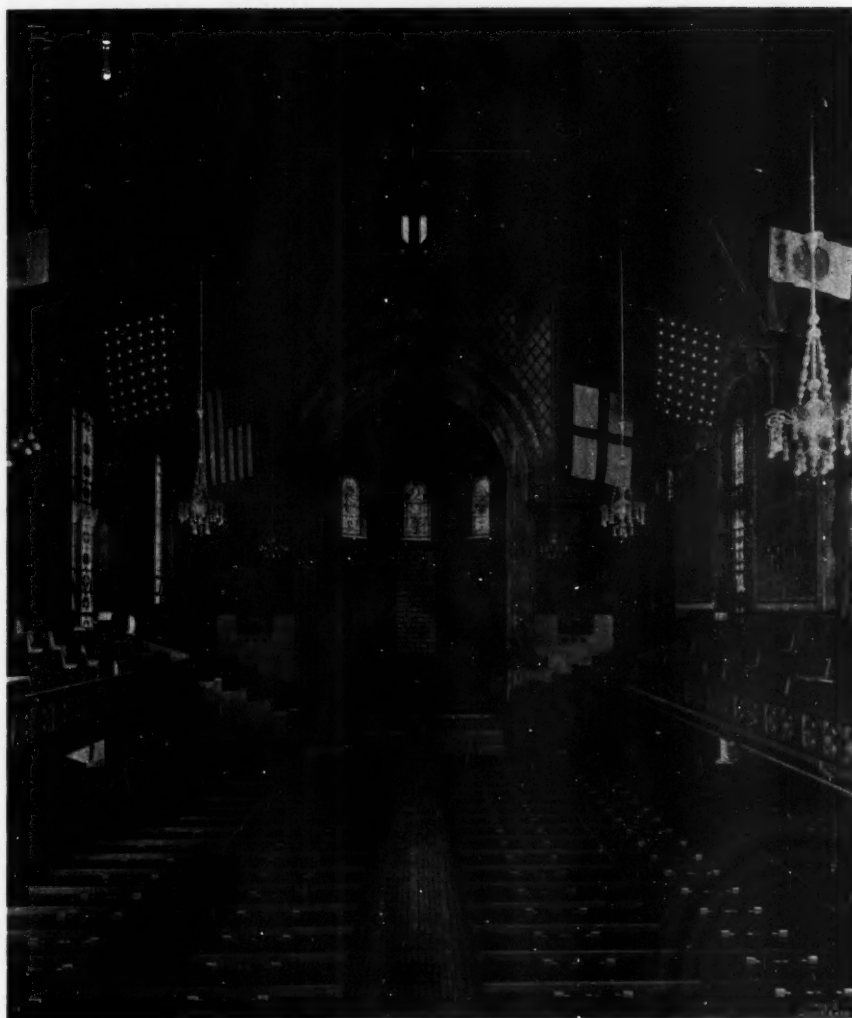
## CLAUDE L. MURPHREE

UNIVERSITY OF FLORIDA  
4-70 Skinner

Sowerby—Comes Autumn Time  
Friml—Chanson  
Handel—Concerto D, No. 10  
Svensden—Romance  
Baldwin—Burlesco e Melodia

Milliwan-  
Jepson—  
Sowerby—  
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ST. GEORGE'S: LOOKING TOWARD THE WEST

Compare this view with the photos on pages 152 and 153, and a true impression of the size of the church is obtained.

Milliean—Russian Rhapsody  
Jepson—Pantomime

Sowerby—Comes Autumn Time

Mr. Murphree adopts the Farnam Idea of repeating a special number for the sake of giving an audience a better understanding of it; in this case Mr. Sowerby's work was so treated.



#### PRINTING STOPLISTS

YET ONE THING IS LACKING

By **GEORGE W. COLLINS**

ANSWERING the various points in the discussion of printing stoplists, I think any person with any sort of a memory should know at a glance what the letters V.R.S.B.P. stand for without making any reference; I am not an organ builder but I do not have to run to a drawer in my desk to hunt for a slip of paper on which is scribbled the key to these and other abbreviations in your method of printing stoplists.

Your presentation method is the best yet published with the exception that it is lacking in the most important feature of all, namely, the Scale of the pipes. An organ of ten large-scale registers of the right selection has much more timbre and quality than one of twenty-five of less thoughtful selection.

I should continue the present method of stoplist-printing, and print clearly all the facts and unusual features. Everyone knows what the average organ of ten or fifteen stops contains. Give as much space as possible to the development of console standards.

[The Editors will gladly print the data on scales whenever builders or designers furnish the information; we agree that it is abundantly essential to a complete presentation.—T.S.B.]

**A. LESLIE JACOBS**

WESLEY M. E.—WORCESTER, MASS.

Yon—Prelude-Pastorale

Steere—March-Scherzo

Mexican—Little Star (Arr. Nevin)

Karg-Elert—Moonlight

Russell—Bells of Ste. Anne

Bach—Gm Fugue

Stoughton—Fairylane Suite

Vierne—Finale (3rd)

**ADOLPH STEUTERMAN**

SECOND PRESB.—LITTLE ROCK, ARK.

Mulet—Carillon Sortie D

Karg-Elert—Harmonie du Soir

Weaver—Squirrel

Macfarlane—Spring Song

Yon—Hymn of Glory

Bonnet—Reverie

Jacob—Vendanges

Mulet—Thou Art a Rock

**SWEETWATER, TEXAS**

**WILL A. WATKIN CO.** report a contract with the First M. E. for a Hillgreen-Lane for their native State, and another for the First Scientist at Monroe, La. Herman Boettcher is manager of the organ department of the Watkin Co., representatives of Hillgreen-Lane & Co. in the Southwest.



Under the Editorship of

**Mr. Rowland W. Dunham**

In Which a Practical Musicianship and Idealism  
Are Applied to the Difficult Problems of  
the Organist and Choirmaster

## Mr. Dunham's Comments

**D**R. CLARENCE DICKINSON has sent me a number of his church programs selected at random. As the selections for organ and choir show such a uniformly high standard and may well be considered so typical of what can be accomplished, a short analysis should interest my readers.

The percentage of American works was encouragingly large. Significant to me was the identity of our composers in the group. The list includes Mackinnon, James, Clokey, Foote, Chadwick, Parker, Dickinson, and De Lamarter. Surely this is representative of our best talent and accomplishment. English composers were prominent in choral works: Elgar, Ireland, Noble, West, Holst, Coleridge - Taylor, Goss, Walford-Davies, and Martin. There is a frequent usage of music by Bach, Mendelssohn, Handel, and the Russians. The French music is largely confined to that for organ. The practical absence of the Victorian and earlier American writers is notable. Nowhere do we find the old favorites

such as Buck and Shelley. I do not believe it would be possible to find a more catholic selection of music for the church.

Several years ago I received an equally interesting assortment of service lists from Mr. Albert Snow of Emmanuel Church, Boston. His choice of American composers showed the same discrimination with a more decided leaning toward the French organ music.

A classified statement of Dr. Dickinson's selections follows:

ANTHEMS	
American .....	26
English .....	25
Classical .....	24
Miscellaneous (Russian, French, etc.) .....	24
ORGAN MUSIC	
American .....	23
French .....	17
English .....	5
German .....	13
Miscellaneous (Transcriptions, etc.) .....	13

In addition to the above were programs of the performances of Coleridge-Taylor's "THE ATONEMENT", Clokey's "VISION", and Parker's "HORA NOVISSIMA."

With the present revival of interest in church music a review of the

work done by one of the leading church musicians is stimulating and instructive. It would seem that a carefully selected list made from the programs of our best churches would be worth while. Dr. Thompson has made a fine contribution in his "Anthems of Today". This department would welcome a selection of perhaps 20 anthems and 20 organ pieces to be published in our columns. The Editor reserves the right to use only those which are representative of the highest standards.



MR. N. LINDSAY NORDEN

FIRST PRESBYTERIAN—GERMANTOWN, PA.

*George B. Nevin Musicale*

Praeludium (by Mr. Nevin's son)  
Shepherd's Evening Prayer (by Mr. Nevin)

"Into the Woods"  
Cantata: "The Crown of Life"  
Serenade: (by Mr. Nevin's son)

This program is one of an extensive series of special musicales arranged by Mr. Norden for the current season. Obviously, the organ world knows that "Mr. Nevin's son" is none other than Mr. Gordon Balch Nevin, composer of organ music.

CHARLES W. DAVIS

ASBURY M. E.—ALLENTOWN, PA.

*Nevin Musicale*

THE organ numbers are the works of Gordon Balch Nevin and the anthems are by George B. Nevin; Dr. and Mrs. George B. Nevin were present at the service.

Toccato Dm.  
In Memoriam  
"Lord God to Whom Vengeance"  
"If Ye Love Me"  
"Vesper Hour" (duet)  
Vesper Hour at Sea  
"Let This Mind"  
"Into the Woods" (men's voices)  
"Jesus, do Roses Grow" (solo)  
"Rest in Peace ye Flanders Dead"  
"Now the Day is Over"  
Sketches of the City



## What to Do?

In Olden Days it was Enough to Play an Andante and let the Choir Sing an 1840 Anthem—but Times have Changed and the Possibilities Today are Unlimited.

By C. HAROLD EINECKE

**I**N CALLING attention to a few of the most important things to act upon when entering the field of church organist may I say that the first thing we need of course is ability, second confidence, and third the courage to work against odds. These three are the essentials in church work, not only to the beginner but through the whole career of a church organist.

Perhaps it may be helpful to the reader to know just how I conduct my work and how I set out to do the things that have been accomplished since my connection with this church. I take my reader back to 1924 when I took a position with the Salem Evangelical Church, a massive Gothic structure 80 years of age, with a glorious history and distinctly rich old-world setting, the tall spire reaching into the sky some 10 stories. The Church conducted two services, one in English, and one in German to accommodate the surviving few hundred who had really built the church; the younger set of the church was growing very restless, the organist there at that time was not interested in the work, they did not have a choir, not even a quartet or a soloist, just an occasional singer.

I set out to get a few interested people to form the nucleus of a mixed choir, with the help of several young men I succeeded in forming a choir of 12, four men and eight women.

The 3-30 organ was considered to be very good; when I took it over it had had little or no attention for about 12 years, had had but one recital, and was never used excepting for church services. The console was behind the singers and the choir-loft seated 20 people. For a time it seemed as though I could not accomplish very much, but the whole-hearted support I received served to give courage and I kept on adding to my choir until about one year later they decided to enlarge the choir-loft and had it seat about 35. This was very fine, only I still suffered by having the console behind the singers. I decided to give musicales which would include organ and choir music.

The people evidently liked to hear the organ and so I played it more

and more, until I suggested that the organ was badly in need of repair and needed a general overhauling and tuning, without which I could not continue to do good work. I reminded them that a worker needs the best tools to do efficient work and since the church had no debt I suggested they add Chimes, French Horn, Tuba, and a few strings. They found that it would cost several thousand dollars. I continued my little propaganda and had the choir members do some soap-box talking for it. It was finally brought to a congregational meeting and the members decided that if they were to spend that much on repairs they would rather purchase a practically new instrument with the addition of any of the old pipes that could be used. The entire selection and plans were left to me, and after many months of hard fighting with various committees we finally purchased a 4-60 Moller. There are many interesting details to relate, but I can say that we have the finest organ between St. Louis and Chicago and it has attracted thousands of strangers to see it and hear it. During the construction and re-building of the front end of the church I underwent one of the most critical periods of my life—that of slander, criticisms of all kinds, discouragements, heart-aches, but I had my heart set on doing the right thing and I knew that after the smoke of battle had cleared away the majority of the people would be happy. My theory has proved correct; everyone is proud of the organ and boost its merits to all people.

During this time I also interested about 35 of the young boys in a choir. I started with the prediction that it could not be done—that boys did not want to sing religious music. But by showing the boys that I meant business I formed a choir of 35. To keep up the interest of the boys keeps the choirmaster busy thinking up new "stunts" for them. For the first year the choir was entirely volunteer, just as my present adult choir is, but the Brotherhood of the Church gave a minstrel show and asked me to play for them; I told them I would with one condition, that they divide the proceeds of the minstrel and give the boys'

choir half the amount. They agreed and we added an even \$250 to the boys' treasury. They in turn bought many useful things for the church and the rest of the money I use by paying them each twenty-five cents everytime they sing in church, which is once a month. They pay ten cents a month dues, so really I am not spending very much on them. It seems a lot to them, however, and they very seldom miss rehearsals, because if they do I deduct a certain amount and they hate to be docked. I also take them to a theater once a month and they have the time of their young lives. (I always am sure that the picture is only the best, and never take them to any questionable film.) I also let them initiate each new member, after the fashion of a fraternity initiation; they even parade the candidates through the downtown streets, thus having a lot of fun and also giving our choir and the Church a good bit of advertising. The boys sang several times for the Brotherhood and interested them in a project to vest the whole outfit, and now we have them vested just exactly the same as the adult male members of my large choir, giving me a chorus of about 55 men and boys.

At the end of each season, generally in June, I give them a vacation and award merit badges, which are much sought after. At this affair I invite all the parents to a dinner and we have a merry time. At the end of each month I also award report cards which the pastor and I sign and they must submit these reports to their parents. I find this a splendid way to keep them disciplined and they are quite studious about their work. I never make the mistake of demanding all work and no play; they must have a little fun, and they will do twice as much.

I have no special rule to gain attendance at the rehearsals of the adult choir, which we call the Salem Vested Choristers; I do make it a rule however to leave all personal feelings outside of the studio. I am very strict during the rehearsal, I am partial to no man or woman, and I will not tolerate a leader in any of the sections of the choir; everyone must have confidence in themselves and never depend on someone to carry them through. I often take just two or three people alone and have them sing, perhaps only one. I never start rehearsals without the singing of all the vowels and good breath exercise. I have blackboards for illustrations and try to have everyone learn to read notes; most all of my choir know the various ex-

pression marks in music. They must never sing just notes and words; we always read through the text and then try to bring out the thought. I have taught them to be able to count always and I insist on good breath control.

The most difficulty I have is with good attack. Some of my choristers are never ready when the time comes to start on the correct beat. Good counting, attention, and reading of notes, have helped this. Many choirs wonder why they sound so thin and weak on the first few opening measures—it is because they were not prepared to attack that note, they evidently started with little or no breath and consequently had to wait for a place to breathe before they could really get a good start.

Do not put up with anyone who sings monotone; I have brought several of my younger boys out of such weakness, but for a choirmaster who has to deal with so many, it is a waste of time and patience. When I started my choir, after a few months of actual work I noticed several fairly good voices, and I recommended a good voice teacher to them and asked them to take a few lessons. This has helped wonderfully. So far I have started nine girls and five men in the field of voice culture and since then have added several matured and experienced singers to my group. I now have requests from people all over the City to join my choir but my quota is filled and my choir-loft will not seat more than 50.

I have in four years developed a choir of 50 vested singers that can do some pretty fair work. During the past year we sang half of our library of over 100 anthems all "a cappella" and now I hope to have them memorize some of the more important works. One way of getting good results is to throw the entire choir on their own resources—have them sing without accompaniment; the piano and the organ cover up a multitude of sins. I often walk around among the group and pick out those who are weak and then rehearse them privately. I always have the bass and tenor sections meet a half hour earlier than the rest of the choir, thus giving me a chance to instruct the men privately. I have found this to be of great benefit to the men and to the choir.

Every anthem is thoroughly analyzed and studied and all words are gone over to insure the correct pronunciations. It is essential that every chorister learn all the vowels



ST. GEORGE'S: THE GALLERY CASE  
Close-up of the case-work of the Morgan Memorial Organ, showing flare of trumpets retained from former instrument.

and the correct musical pronunciations of each before they attempt to take active part in the regular church work. I have a waiting list of 10 people who cannot take part because of lack of room; however, they attend all rehearsals and fill any vacancies that may occur. This is a good plan because in most volunteer choirs there are always one or two absences every Sunday. My average attendance at both rehearsals and church is about 46, which is very good. So many choirmasters make the mistake of permitting the chorister to sing without sufficient practice. I always rehearse even the easiest anthem from four to five weeks in advance. I have my anthem schedule made out about six months in advance; then I start to work and each chorister knows just what he is to sing for weeks in advance, thus affording all an opportunity to know their parts perfectly.

I also have a rule that no one is permitted to sing the Sunday services if they have missed the preceding rehearsal.

The paramount thing that is necessary, to obtain the best results and to show the public, your church, and the choristers themselves that you mean business, is to have your routine on a systematic basis; hap-hazard work will never improve the choir, and the more organized you make the choir the better results you will get. The man or woman that joins such an organization will make use of his or her membership by attending all rehearsals and taking part in all activities; I have this understanding with all my choristers before they are allowed to enter the ranks.

With the adult choir the same logic holds; the boys must have time to play; we remember that these people are nothing more than grown-up children, therefore we have several



ST. GEORGE'S: LOOKING TOWARD THE EAST  
Where America's greatest financier regularly attended and devoutly  
worshiped for over half a century.

clever little stunts which we enjoy every year.

Before telling of our "play" I suggest a few pointers to those who are just starting a choir: Always be firm and sure in your speech and never show any weakness or partiality to anyone of your members; during rehearsals insist on everyone paying attention and do not permit any talking or whispering while the rehearsal is in progress; if you are rehearsing each section separately see that the other divisions are watching their parts very closely; allow the choristers to make suggestions and ask questions; insist upon their admitting their mistakes and asking for help. Give them a ten-minute rest period during the evening; allow about three to four minutes between each number, thus giving them a few seconds to talk. As soon as a chord is struck on the piano it means silence and attention. I never start any anthem unless the room is absolutely quiet and everyone is paying strict attention; it took me about four months to accomplish this but now, as soon as the first notes are struck, the entire choir of 50 are alert and ready for good attack on the first word.

We have always had an attendance contest covering a period of about three months; at the end of this time, the secretary reads the percentages of each division, and the losers have to arrange and serve a dinner and also furnish the entertainment. This is great fun, and you would be surprised to see the intense interest that develops in each division.

Every summer shortly before I give them their vacations we have an outing of some sort; sometimes we have a camping party, sometimes a picnic, sometimes a ride on the river, sometimes an auto trip.

The way in which our finances are acquired may be interesting. Upon entering the ranks of our choir we have certain little pledges which each one must adhere to; then we have a 50 cent initiation fee and 10 cents a month dues; about twice each year we sponsor a "home bake sale" in a local down-town department store and usually add about \$45 to \$60 to our treasury; then on all special concerts the church gives the collections to the choir, which we spend on secular music and in hiring visiting soloists to sing special parts in cantatas.

One of the local music stores loan-

ed us an orthophonic victrola for our choir training; then the question arose just how to finance the purchase of records, and this was solved by having a cardboard box at the door of my studio and as they come in, or leave, they are asked to drop in any pennies which they may have with them. This has solved the problem splendidly and we are able to listen to the best records. It is a wonderful medium through which to educate and teach singers.

Our choir is made up of a President, Secretary, and Treasurer, a social committee, courtesy committee, two librarians, Master of the Men's Wardrobe, Mistress of the Ladies' Wardrobe, and three people to see that all music is kept in repair. If we want results and interest, give each member a job of some sort.

And now a few little details that help make the appearance of our choirs the very best. When I finally reached the 40 mark I noticed that almost everyone had a different way of holding the music and it seemed as though we could not get each one to hold his or her music exactly the same, so we had a local printing and binding company make up a black imitation leather folder; this had a



heavy black cord through the center and the music is slipped under the cord to hold it. This solved a great need and the choir is now uniform, all look alike, and it enables them to hold the hymnals and anthem and programs all together. The method of entering and leaving the choir loft is followed after a military fashion and there are many little details that would take too long to tell here. The vested choir puts every member on an equal basis and gives them a feeling of reverence, something they cannot feel by singing in street clothes. We plan to have a regular concert uniform a little later in order to appear in public as a choral club.

No matter how wretched our present organ is, be an optimist and keep on working; give recitals anyway, and then our church will wake up to the fact that we need better tools to work with. When I started at this church, four years ago, the place showed no signs of life, and now at the age of 24 I have worked hard to get a new organ and to bring to the people a good large choir; in doing so I have shown the people the value of such an organization run in a business-like way, and have not only helped others but also helped myself.

#### PROGRAM OF MR. EINECKE'S REHEARSAL

1. Vowel Practice
2. Breathing Exercises
3. Study of Sunday's Hymns
4. Rehearse Sunday anthem
5. Anthem for following Sunday
6. New anthems
7. Recess period
8. Announcements
9. Secular choruses
10. Sing Sunday anthem

I started at Salem Church with a salary of \$500 per year, and now have more than doubled that in the time that I have been here; I have never asked for a raise and never have tried to measure my work and the love for it with money. I have had the good fortune of being associated with a minister (Rev. H. J. Leemhuis) who loves music almost as much as I do, and through perfect harmony we have increased the attendance and interest in this church over 75%. Our average attendance is 1,000 or more, we think that a crowd of 300 is very small; during the lenten and Easter and Christmas seasons our church is always filled to overflowing, sometimes more than 2,000 people are worshipping at one time. In this City, out here on the banks of the Mississippi, (Quincy, Ill.) with 50,000 souls, we are trying to give only the very best in music. I would advise every young man and

woman to study with good teachers; spend a month in the East studying with the finest teachers and attending every church that is known to have good choir singing. If these things won't serve to improve us and give us inspiration, then I would say that we are hopeless. It takes money, but it is well worth it because of the enjoyment received in return. I sincerely hope this little survey of my humble efforts will be a means of helping others on to better things.



#### Calendar Suggestions

By R. W. D.

#### EASTER MUSIC

"THE FIRST EASTER DAWN"—Noble. In this anthem Dr. Noble has given us an accompanied work of great interest. A



ST. GEORGE'S ORGANIST: MR. GEORGE W. KEMMER  
Who presides over the 4-157 Austin Organ and directs  
the work of St. George's four choirs.

bold, vigorous choral section is followed by a fine lyric solo for high voice. The final chorus ends with a contrapuntal "Alleluia". While this is at variance with the Composer's usual procedure it is sure to find many admirers. The writing makes no excessive demands upon the singers or player. The familiar text makes it suitable for Sundays following Easter Day. (Schmidt, 1925)

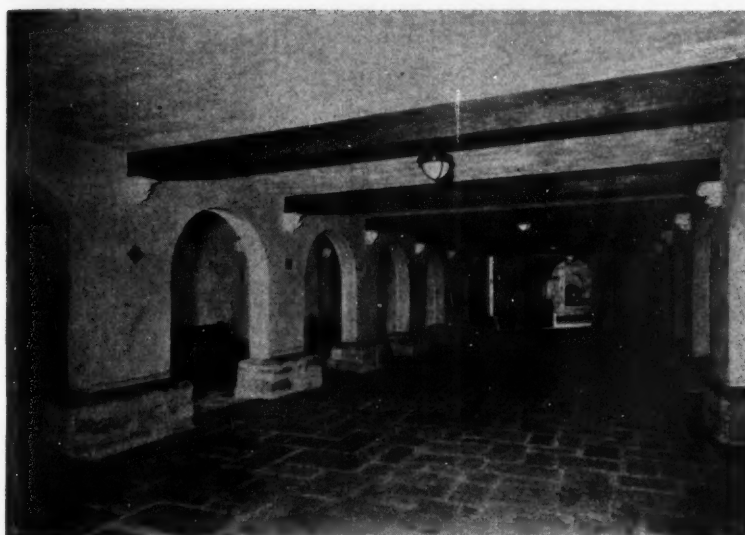
"THREE MEN TRUDGING"—Provençal Carol, arr. by Harvey Gaul. Those who like novelties will find in this a gem. The marching rhythm twice introduced by tenors and basses is sustained throughout. There is a splendid climax with divided parts. Only a chorus may do it with success. Not difficult and sure to be effective. (Ditson, 1926)

"HYMN OF RESURRECTION"—Coke-Jephcott. Dramatic and well handled with the minimum of difficulty for singers. It is entirely choral with great skill in devising the part-writing for vocal ease and effect. Good harmonic and melodic color. (Schmidt, 1927)

"SAY NOT THAT CHRIST IS DEAD"—Baumgartner. The occasional compositions of Mr. Baumgartner are worthy of careful attention. Here is an anthem in modern style which challenges all organists. To begin the story, the text is new, a poem by Miss Braddock which permits

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ST. GEORGE'S: THE CHOIR ROOM



ST. GEORGE'S: THE REHEARSAL ROOM

the play of musical imagination. The result is a work of remarkable qualities. Thematic material is striking, vocal texture is fine, harmonic variety and color are outstanding. The anthem is in eight parts and requires a first-class chorus. It offers latitude for very detailed work to obtain the numerous effects that abound. As is the other prize anthem by this talented composer it is worthy of a better fate than most such works, as its merits far exceed the usual run of these compositions. Winner of the "Westminster Choir" prize. Be sure to examine this. (Ditson, 1927)

"RESURRECTION"—McCollin. Suggested last year as an outstanding anthem. Also in eight parts. The harmonic progressions differ from the above but are distinctly modern and interesting. With the Baumgartner anthem it represents the finest type of choral effort of the past few years for this particular occasion. Unaccompanied and difficult. Rich and dramatic. Add it to your library without fail. (Ditson, 1927)

"RUSSIAN EASTER PRIEST'S BLESSING"—Kopolyoff. Adapted by Gaul. A solo voice with humming accompaniment with choral climax. Organ part distinctive. A unique addition to the repertoire. There is the flavor of the folk-song, medium difficulty, numerous choral possibilities, no high notes. (Ditson, 1928)

"O CHRIST, THE HEAVENS' ETERNAL KING"—Thiman. This composer has been producing some interesting music of late. It is modern in a rather diatonic and somewhat modal fashion. The skill of the writer is again displayed in a worthy Easter anthem which should be useful in any church. Medium difficulty. (Novello, 1927)

"KNOW YE NOT"—Bairstow. There is sure to be an interest in Dr. Bairstow's anthems. Many musicians consider him the leading Englishman today in church music. This is not at all new, but it has the dignity and style which makes it one of the best for the season. (Novello, 1906)

"MOST GLORIOUS LORD OF LIFE"—West. One of the more conventional of the English anthems, though not a hackneyed one. The workmanship of the West numbers is invariably scholarly. The treatment of themes follows recognized sequences without becoming obvious. We are apt to be little skill in construction; so much so that hundreds of the things turned out yearly by our publishers are entirely lacking in this essential. If only a law could be made barring dominant chords in any guise except where nothing else is suitable—and that would be quite infrequent! The anthem is the equal of any of those by this composer, high praise indeed. (Novello, 1905)

#### ORGAN MUSIC

Rogers—First Sonata  
Timmings—Carzona (Presser)  
Sowerby—Joyous March  
Karg-Elert—Sunset (Schmidt)  
Ham—Minuet and Trio  
Watling—Marche Heroique  
Bairstow—Scherzo  
Baumgartner—Solemn Procession  
Bach—Toccata, Adagio and Fugue in C

#### REVIEW

FROM SUMMY of Chicago has come to my desk a copy of "Organ Pedal Studies" by Jessie Willy. It is recommended highly because it presents in concrete form a complete series of technical exercises which are sadly needed by many organists, and so vitally necessary for all students. It is a real mystery why pedal technic is so overlooked among organists.

The little book is by no means exhaustive; as a matter of fact it is doubtful if such a book could find a publisher. But it is extremely useful and helpful. The excerpts are well selected, the originals are difficult enough to test the player's capacity, especially when worked up to a high speed. I recommend the book to all organists and students.



#### J. WARREN ANDREWS

DIVINE PATERNITY—NEW YORK

"I was Glad"—Galbraith  
"Trustingly"—Gaines  
"How Lovely Are"—Scott  
"I Sought the Lord"—Stevenson  
Peele—Barcarolle  
Matthews—Slavic Romance  
Shackley—Distant Chimes  
Monk—Triumphant March  
Matthews—Spring Caprice

#### DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK

"While All Things Were"—Woodman  
"Blessed is He That"—Calkin  
"In Holy Extasy"—Camp  
"With a Voice of Singing"—Shaw  
MacDougall—Salutation  
Sinding—Allegro  
Kinder—Grand Chorus

#### WILLIAM A. GOLDSWORTHY

ST. MARK'S—NEW YORK

"Ho, Everyone"—Martin  
"Send Forth Thy Light"—Smith  
"Praise Ye the Name"—Nikolsky  
"Blow Ye the Trumpet"—Woodman  
Humoresque—Tschaikowsky  
Aria—Dethier  
Kraft—Canzonnetta

#### MISS HARRIET STACEY

FIRST BAPTIST—LONG BEACH, CALIF.

"Breast the Wave"—Shelley  
"Sanctus"—Gounod  
Gaul—Morning Song  
Rogers—Miniature Suite  
Williams—Pastorale  
Pearce—Advent Song  
Diggle—From a Mountain Top



## Take Two Jumps Ahead—Stay There

How one Organist Stayed in the Lead by Never Allowing a Counter-attraction to Pull Ahead of the Organ—  
Even the Vitaphone played Second Fiddle

By WADE HAMILTON

**P**ANIC in its nearest approach is the likely state of mind of many of our theater organists today. What is to become of the theater organist now that so many mechanical contrivances are being installed at such an alarming rate? To those of us who have just been "getting by" it really is a panic; if we could not advance when we had no such competition how can we expect to keep a position when the competition becomes as keen as it now is?

To me, canned music is not competition to the personal player; but we must admit that good canned music is superior to the sort of music played by the mediocre player. The mechanical devices are capable of reproducing a far better class of music than is heard in the average theater, and for this reason it must be considered as competition. To those of us who have seen this situation developing and have prepared ourselves accordingly, this is the golden opportunity to make the public realize this lack of real competition.

The novelty of the combination of phonograph and motion picture is rapidly being worn off and my opinion is that the public will not long pay the de luxe price for a nicolodean entertainment. Any one who has listened to canned music for 30 minutes, and then has listened to a personal orchestra of good musicians or to an organ played as it should be

played, knows that there can never be real or lasting competition between the two. It is identical to the position of the phonograph and the orchestra—competition between the two is not present, one is a helping adjunct to the other. And this condition will eventually result in the entire theater and the great problem before the organists is to make the managers, or those in charge, see that this is to be the eventual result of things.

If this can be done, then the organist is situated better than he has ever been before. If the organ can be used for part of the photoplay accompaniment, leaving the rest of the accompaniment to the mechanical devices, the public will soon recognize that personal music is essential to their complete enjoyment of the motion picture.

When mechanical musical equipment was being installed here (at the Ritz Theater, Tulsa, Oklahoma), where I am at present engaged, I had a conference with the managing director. The purpose of this conference was to keep the organ as one of the show's features regardless of mechanical equipment or of the type of picture shown. The result is significant of what the far-seeing manager should do now. We are using the organ for picture accompaniment during half of the synchronized pictures. This arrangement is ideal both for the sake of the picture and the organist. It relieves

the monotony of a complete mechanical entertainment, and the organ is not used long enough to become monotonous either. It gives variety, pep, and uniqueness to the show—things that are utterly lacking in the all-synchronized entertainment.

No doubt many managers will see the wisdom of this arrangement, but if they do not, it is up to the organists to try to make them realize its far-reaching effect. Eventually the public will demand some relief from canned programs, so why not beat them to it and give them that relief now?

At the Ritz we have the latest type of talking mechanical equipment. We also have a 4-manual Robert-Morton Organ, specifications for which were drawn by your humble writer some three years ago; the instrument represents my ideal in theater instruments. For this reason I have been very reluctant to have anything usurp or take away its usefulness. So far I have been able to keep it paramount in the theater and hope to be able to do so indefinitely.

Probably the greatest asset of a showman is his ability to make the customers talk about the show, thereby creating an advertising medium that money can not buy. In all my efforts in presenting entertaining units to the public I have tried to make the audience talk about them. When song-slides became popular some years ago, it was impossible to get "super-special" sets, so I made my own slides—sometimes I managed to make the theater pay for having them made and more often I had to pay for them myself, but anyway I got the slides. Even though they were not knockouts they were at least original.

Slides were not long-lived in the average theater, due to mass production by the publishing houses which used up all the good workable ideas. Then came along the organ presentation idea, using stage settings to accentuate the music. A very good idea for the de luxe theater, but not so workable in the smaller theater. I used some of this type of entertainment but the novelty soon wore off and the idea had to be discarded. At this stage of the game, just to be different, I constructed a 3-manual console out of whatever I could find around the theater, connected it to the main organ, and used it to real advantage. (See T.A.O. for May 1928). Yes, it made them talk plenty, but as all novelties—it was soon a thing of the past.

And now comes the talkies and also the problem of making them useful to the organist. Seizing upon the idea of using the amplifying apparatus as a medium of contact between organist and audience, I had a microphone installed at the console, connecting it to the regular talking equipment so that in speaking in the microphone the voice is heard by the audience from the horns installed back of the screen.

The initial program was during Christmas week. After the organist title trailer had been shown, I gave a little Merry Christmas speech and a very brief outline of the Christmas Solo to follow. After playing two numbers on the organ, I then accomplished, with the organ, a phonograph record of "SILENT NIGHT," which was also run through the horns back stage by means of the non-synchronous phonograph attachment belonging to the regular equipment. This record was a soprano and tenor duet; the organ accompaniment was just sufficient to drown out the orchestral part of the record, and the total result was highly gratifying. Since that time I have announced request programs every week and the requests come in so fast that I will never be able to play them all in the time allotted me. When this idea begins to be a regularity, I still have other schemes up my sleeve to try out on the unsuspecting public. They may like them and they may not—experiment only will decide.

This personal narrative has been presented for one reason only; it proves the organist has to be ahead of the game by at least two jumps if he is to keep his place in the entertainment world. I will admit that it is hard to think up new ideas all the time, but what satisfaction it is to present a "brain child" that is acceptable to the customers! This is

sufficient remuneration for the great effort and the hours of time required to perfect such ideas.

One thing mechanical music is doing, also aided by the radio in this respect: it is making the public listen to more good music and also educating the populace to demand a better type of music. My observation is that the theater patron likes melodious music, whether it be classical or popular. The trend of appreciation has been toward the classic, semi-classic, and ballad type of selection. What more ideal instrument is there for such types of music than

the organ? Let the dance hall have its red hot hokum, but let us keep it out of the theater if possible. Music can be peppy and snappy without being hokum; "rhythmic noise" has no place in the organ catalog. Let us try to give our patrons musical music, and if we can turn the threatened mechanical onslaught into a victory for ourselves, why not do it? We have been years building up the popularity of the organ until it has become a part of our national life—let us continue until it becomes an indispensable part of our entertainment.

## Rumpus Ridge Jubilant

Enterprising Arkansas Metropolis Purchases Monster Organ and Deal is Consummated with Minimum Graft

By JAMES EMORY SCHEIRER and WIFE



THE CUT RATE Sash & Door Co. of Australia has been entrusted with the construction of what will undoubtedly be the world's largest organ. The builders were represented by Mr. P. D. Quick of San Francisco, and the noted organist Mr. John D. Pedalthumb, F. A. K. E., acted as *disinterested* advisor to the City Commission, appointed purchasing agents by the theater owners.

The Theater in which this magnificent instrument is to be placed will seat over 500,000 people and will be used for Democratic Conventions, Baseball Returns, Revivals, and Hockey. It is so huge that it will require 32 seconds for a sound to travel from the stage to the refreshment booth at the opposite end where it will drop from exhaustion.

Mr. P. D. Quick stated that one of the most unusual features of the deal was the amount of expense connected with so large a sale. He intimated that outside of an eight cylinder car given to one of the Commissioners and \$500 donated to a prominent organist whose name he refused to divulge, the only items of expense were four quarts of Arkansas Ambrosia and a box of five-cent cigars.

Mr. Gap Johnson, President of the City Commission, when interviewed, was seated in a fine new car with his wife and seventeen children. Mr. Johnson, who is unusually reticent on account of his large tobacco quid, did however authorize the following statement: "We are mighty proud of Rumpus Ridge, (Ptew!) and I, personally, ain't seen a more forward

looking city in my life. Ptew! Rumpus Ridge will soon outgrow New York and Chicargo and them other large cities I hearn tell of. PTEW!!"

Mr. Quick further stated that the organ will be a "Straight" instrument with no borrowing except the usual extensions in the Pedal department. "It has always been our policy to build straight forward honest organs," thundered Mr. Quick, "and we always will. We thoroughly disapprove of the so-called Unit."

A brief outline of the salient features of this remarkable scheme will be of interest to organists and the swindle-sheet gang representing other organ builders.

The organ will contain 24 manuals placed in four groups of six manuals each. The four groups of manuals will completely encircle the player who will be furnished with a swivel chair enabling him to swing from one division to another.

It will contain four pedal boards, 2436 double-acting thumb pistons, 1790 stops, 107,400 pipes, 16 swell pedals, 4 master swell pedals, 1 super-super master swell pedal, 4 Grand Crescendos, 1 Master Grand Crescendo, 1 Sforzando Pedal, 100 Vox Humanas, 82 sets of Gems-horns, 38 Tremolos, 20 stops of 32 foot pitch; a master tuning wheel at console will allow the organist to raise or lower pitch of every pipe in the organ with a slight turn of wheel.

A number of the Vox Humana ranks will be specially voiced, some representing female voices and others male voices. One set will imitate a whiskey tenor and another will be



voiced to imitate a goat choking on a rubber tire.

The names of the manuals in the four divisions are as follows:

#### DIVISION ONE

Great, Swell, Choir, Solo, Echo, Orchestral.

#### DIVISION TWO

Great, Swell, Bombarde, String, Accompaniment, Jazz.

#### DIVISION THREE

Great, Swell, Gemshorn, Vox Humana, Harmonic, Etherial.

#### DIVISION FOUR

Great, Swell, Brass, Celestial, Metropolitan, Bucolic.

The last two Manuals named represent a new effort in musical effects. The Metropolitan Manual produces such effects as an elevated train running over a loose rail joint, pistol shots, and grenade explosions. The Bucolic Manual imitates the usual rural noises such as a tractor backfiring, hum of cream separator, etc.

The organ will be broadcast over Station WHEE which is a member of the International Radio Tangle and efforts are being made to induce Mr. John D. Pedalthumbper to take charge.

## A Great Aid

Creative Method of Improvisation  
Offers a Solution to the  
Present Problems

By M. E. K.

**T**HE ART of Improvisation, applicable to all phases of music, is one which has been approached, if at all, most cautiously, by the majority of musicians. Some contend that only the naturally gifted can ever hope to succeed.

Methods, so-called, have had their little day, but it was given to Frederick Schlieder, the noted theorist and pedagogue of New York City, to outline and develop a course, in which the intellectual and soul-side of music are placed in their balanced relationship. Such a course is invaluable to the church and theater organist, the professional accompanist, the orchestral director, the thinking musician.

In Mr. Schlieder's principles, there is no guess work—in a very definite way he gives the two necessary elements, namely, the vocabulary and how to use it so that we know what we are doing; also the principles of rhythm in interpreting written composition.

To get away from the stilted form of playing printed notes according to prescribed metronomic signatures, it

is important to develop the musical creative faculties as a medium of spontaneous self-expression. Such a medium can be acquired by any and every student who is imbued with mental alertness and knows how to practise intelligently.

Mr. Rollo Maitland writes that this phase of organ work is of the utmost value to the theater organist, as it is almost impossible for him to get along without some improvisation, especially where there is a complete change of picture three or more times a week. Not having the ability, it is, as Mr. Maitland says, as though we were obligated to speak without



#### BOSTON ORGANISTS THEATER ORGANISTS CLUB CONTINUES UNDER DEL CASTILLO

WHEN do we eat? was so prominently in the minds of the Club members at the February meeting that a kind-hearted presiding officer reversed the order of things and the 120 members and guests had their buffet supper at the beginning of the meeting on the 5th, at the University Theater, Cambridge.

"The customary dreary business meeting followed the repast. Barney Gris-haver representing Local No. 9 made a short plea for funds to be obtained through advertisements in the program book of the coming benefit concert, and in addition to many individual subscriptions the Club also voted to carry a full page. Amendments to the by-laws were made, limiting guest privileges to once in the season for persons eligible for membership, and creating an associate membership of organists in near-by Locals. Outside of an impassioned plea by Roy Frazee for a more extensive musical program at the meetings and an elocutionary address by Arthur Martel on the reaction against sound movies there was no excitement.

"Immediately after the business meeting adjourned Elfrieda Orth and Sybil Morse, the two organists of the theater, entertained the Club with one of the brilliant piano and organ duets which they have featured so successfully at this house. Following that the Club was transported back to the infant days of the industry and witnessed a screening of "The Great Train Robbery" accompanied by the Gem Theater Orchestra consisting of Arthur Martel at the piano and del Castillo at the drums. John Keefe in the person of the operatic tenor Oscar Gunk gave a stirring rendition of that pathetic ballad "When The Grapes Grow Purple On The Banks Of The Little Old Ohio" accompanied by genuine colored lantern slides. This number was marred only by the pathetic attempts of the Gem Theater Orchestra to read the number at sight, and a few minor mishaps in running the slides upside down. The program concluded with a recitation by George Williams entitled "Noah's Ark" accompanied at the mighty Wurlitzer by del Castillo, and a short comedy synchronized by the newest sound device, the Blatophone; which, as the advertisements said, could be smelled as far as it could be heard. The members stumbled out into the dawn in anticipation of the March meeting to be held at the Metropolitan Theater.

having an adequate vocabulary of words and knowledge of grammar.

Rhythmic motion, according to Mr. Schlieder, is recognized as the generator of Time, Forms, and as the motivating force in melodic movement. Combined with Melody, these subtle elements of music have been brought to the foreground, as the main factors in developing the musical mind—and underlying these same elements, we have Harmony, as an ordered construction in ordered Time.

Mr. Schlieder teaches the principles of impulsation and relaxation, supplying the same to the beat, the measure, the phrase-curve. He says further that the study of this approach to musical expression may be carried on simultaneously with the study of harmony or counterpoint as taught today. The work may be taken by all musically inclined in any department of musical expression, although the piano is recommended as the best common medium of full harmonic expression.

Mrs. Gertrude Baily, of the faculty of the American Conservatory of Music, is a Chicago exponent of this Schlieder Art of Improvisation, as we might call it, just as Mr. Maitland, also a theater expert of recognized standing, is an exponent of Mr. Schlieder's special method in Philadelphia. Mr. Maitland has been an assistant to Mr. Schlieder in New York, and the trio are doing much to make the music of the future a much more inspirational, more personal art. Of unusual value to the theater organist, Mr. Schlieder's methods of teaching improvisation are being taught in turn in the theater classes at the American Conservatory in Chicago, by Mrs. Baily, who is an assistant to Mr. Van Dusen in that great institution, and who has the endorsement of both Mr. Schlieder himself and Mr. Maitland, his assistant.

Mrs. Baily's classes in the Conservatory have increased along with the Conservatory's general growth, and free scholarships are being offered—the first of \$200 and the second of \$100 in tuition.

This is a rare opportunity, for serious theater organists who are lacking, for a fundamental, creative, harmonic and rhythmic knowledge and who desire not only a performer's understanding of music, but who feel the need to develop the power of correct and substantial self expression.

When better understood from a different scientific approach to all musical cultures, a deeper musical understanding and musicianship will





MRS. MAY M. MILLS

Author of the most extensive book thus far published on the Art of Photoplaying, a theater organist of thorough preparation and wide experience, of the Stanley circuit in Philadelphia at the time of the publication of her book.

result—and in that event the passing fad of the phonographed film will hold no terrors for the theater organist of tomorrow.

### Mrs. May M. Mills Something About the Author of a Book for Photoplayers

**V**EARS AGO in the dark ages when Broadway was a melodious street and organists liked their jobs, Mr. Frank Stewart Adams was doing much missionary work and remarked during the course of a busy day that anybody drawing eighty dollars a week, which was good enough money for theater organists then, ought to have at least one idea as to how to play for the pictures. A photoplayer, then, who should have a whole book of ideas, ought to be some unusual person.

Mrs. May M. Mills had a whole book of ideas. They were not indefinite, hazy suggestions; they were spick and span, pat, hard-headed ideas. You could sit on one of them, or hit another on the head, or talk intelligently about another. They were real ideas. Mrs. Mills did not write the first

book for photoplayers but she wrote the second one and the largest one to date.

Mrs. Mills studied organ first with the late A. V. T. Barnet of Drake University, and later with Mr. Pietro A. Yon in his Master Course; her other teachers were Pfitzner and Von Sternburg. For three years she was a feature organist for the Stanley Company in Philadelphia. In Kansas City she featured the music prologue at the organ, an idea now used extensively by the orchestras of our largest theaters.

If gentlemen prefer blondes, that's their business, but Mrs. Mills has found, if we may divulge some of the secrets of her life, that her remarkable head of white hair gives her an outstanding appearance and makes for her a personality to which audiences have responded with unusual warmth. She is a commanding figure at the console in spot-light solos, and the flattering comments which come to her from the audience in front of the foot-lights is equalled by the flattering comments of her "competitors" in the vaudeville programs from behind the foot-lights.

Her book on The Art of Photoplaying is not a large book as

books are measured, but it is a very large book when judged by the standards of pioneering in a comparatively new field and making genuine progress in uncharted seas. The generalizations that sometimes cover an author's inability to impart definite information, are not used in the book; instead Mrs. Mills gives very explicit directions, and in fact if the profession has any quarrel with the book it must be on the score of giving away entirely too many trade-secrets. One of Broadway's most famous organists of some years ago was unusually successful in the trickery with which he could imitate effects from a sedate old-school organ; he refused all requests for explicit descriptions. Mrs. Mills makes her descriptions so plain that he who reads may understand and do likewise when the occasion arises.

If you can keep your job when all about you are losing theirs and blaming it on the phonograph, why then we don't need a Kipling to pronounce that you're a good theater organist. And Mrs. Mills has kept her job as feature organist of the Keith - Albee - Orpheum theater in Omaha, Nebraska. Her picture has been used on the cover of songs she has featured. The theater used it on hand-bills for wide distribution. And in the beautiful mirrored lobby of the theater is permanently located an art photo of herself.



### PHILADELPHIA FRATERNITY

AT THE big meeting of the season the Philadelphia Fraternity of Theater Organists elected their officers for the year and had an "annual collection" of dues. The meeting was presided over by Miss Jeanette Hollenbach, in the absence of the president, Otto Schmidt.

Pres., Harry A. Crisp, of the Stanton; 1st V-P., Jeanette Hollenbach, Karlton; 2nd V-P., Leonard MacClain, Strand; Rec. Secy., Roland A. Kearns, Westmar, Norristown;

Cor. Secy., Malcolm Thomson, Sedgwick;

Treas., D. Harry McPoyle, Aldine, Wilmington;

Sergeant, Leo McGarrity.

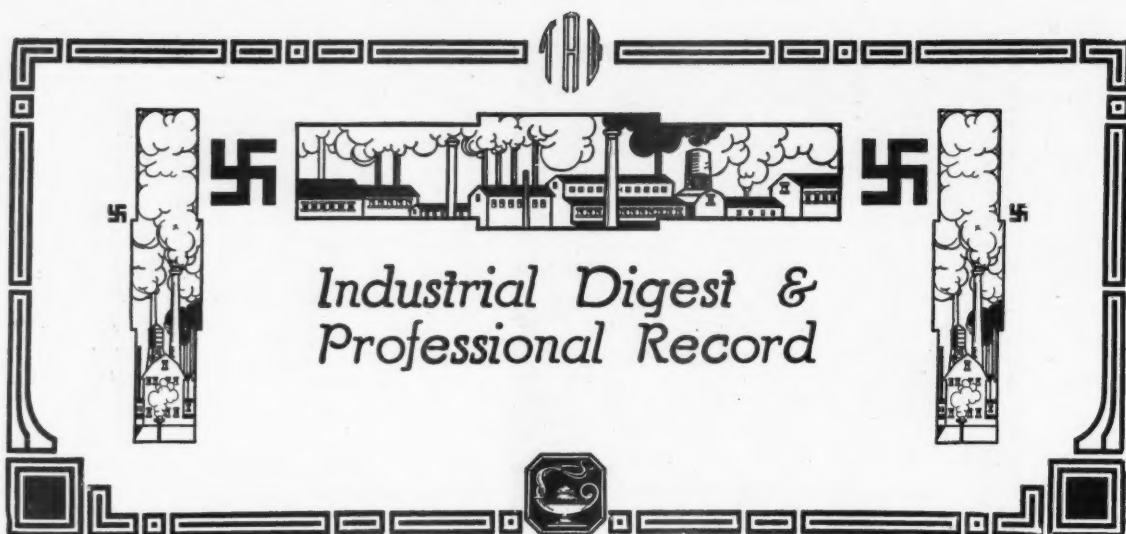
Executive Committee, Rollo Maitland, Muriel Draper of the Park, John Stango of the Boyd, Otto Schmidt of the Logan, Richard Bach of the Roosevelt.

The Executive Committee will conduct the business of the Fraternity so that the monthly meetings of the members may be social affairs and recitals.

—ROLAND A. KERNS

### MARKS CATALOGUE

THE E. B. MARKS Music Co. of New York City has issued a thematic catalogue of organ music, including the Paxton publications, for which London house Marks is American distributor.



## St. George's, New York

A Great Church is Making a Great Experiment to Discover if the Organ Can Contribute to Community Welfare

**A** GREAT church, a great minister, a great organ, a great organist, a great choir—and added to them, America's greatest banker, and many interesting episodes. St. George's Episcopal Church on Stuyvesant Square, New York City is trying the experiment of organ music for the public. The first test came Dec. 19th in a recital by Mr. Fernando Germani, playing a program of Bach, Bossi, Franck, Vierne, et al. Dr. Karl Reiland mounted the rostrum not to mix worship with a concert, but to announce St. George's gift of the organ to the community in organ recitals to any extent the community desired, and to complement and introduce his organist, Mr. George W. Kemmer. Mr. Kemmer mounted the same rostrum, spoke briefly too, and the recital began.

Mr. Germani's work has already been adequately reviewed in these pages; it was interesting to note that he gave the first half of his memorized program on the chancel organs, using pistons and the register crescendo for his registration, with the exception of three occasions when individual registration was touched; and began his second half similarly on the gallery organ exclusively, with registration by pistons and the register crescendo. His method may have varied after I left, but thus it stood up to the 7th number; we commend him for thus gaining complete repose for himself and playing with delightful ease and grace. We congratulate Mr. Kemmer on having at his command an instrument so complete that

recitals can be given on either half alone. Dr. Alexander Russell, manager for Mr. Germani and Mr. Cunningham who gave his first program in St. George's on Jan. 22nd, is a member of the music committee of St. George's.

Mr. Cunningham also played an excellent program for organists but not equally interesting for audiences. We too often forget that the great wide public does not adore the organ but insists that it make good as an instrument of entertaining music. Mr. Germani played with the Alaskan frigidity of a sedate Englishman, while Mr. Cunningham played with the temperamental artistry of sunny Italy. Next to the late Mr. Bossi, Mr. Cunningham ranks second in that genuine artistry that gets there but yet is indefinable. His technic leaves much to be desired; he can play any notes written and get them all correct, but his legato covers the counterpoints everywhere and gives the audience a mass of tone instead of threads of themes. Mr. Cunningham was not afraid of St. George's great organ but grabbed here and there for individual stops whenever he wanted them; no matter how busy his other hand was at the moment with innumerable counterpoints, he always got what he went after. He played entirely from memory. His chief asset is his virility, which expresses itself largely in assertive interpretations. He never apologizes for an idea but puts it over boldly.

Mr. Germani's registration may have been slightly smoother; Mr.

Cunningham's tended too much to indefinite mixtures in which Diapasons predominated to the exclusion of vivid colorings. Mr. Germani is quiet and admirably reserved in console deportment; Mr. Cunningham is rather extravagant in movement. Mr. Germani thought a piston recital was good enough for an American audience; Mr. Cunningham worked diligently to master a very large and no doubt quite new type of console—and he did it splendidly according to the English standards of registration. English severity either in organ ensemble or in organ playing does not satisfy the American audience, nor does the American ideal satisfy the Britisher. Yet England finally welcomed with enthusiasm the work of Mr. Lynnwood Farnam, who in the opinion of many revolutionized registration in America, and we in America can vastly admire the work of Mr. Cunningham. Certainly Mr. Cunningham's virility of style places him artistically ahead of all visitors save the late Mr. Bossi.

St. George's is in the heart of the down-town east-side section of Manhattan. The elder J. P. Morgan was a member for 56 years, vestryman for 17 years, warden for 28 years. Neither its ministry nor its music has left a very emphatic mark through the decades, but with the advent of Dr. Reiland and Mr. Kemmer the pages began to be recorded. When an interested and somewhat inquisitive organist undertook to look around he discovered an uninviting and unused basement—which might have made a fairly good home for the winter's coal supply. It has made a marvelous Notman Memorial Choir Crypt and solid masonry six feet thick was cut through to obtain an outside door to what is now

undoubtedly one of the most attractive choir homes in all America.

This choir home is a combination of ancient stone masonry, as solid as Gibraltar, and modern stucco finishing, with tiled floors and beamed ceilings. There are four robing rooms, with showers, etc. off each of them, for each of the four choirs. The rehearsal room, entirely apart from the other choir rooms, was formerly a furnace room, but now is as artistic a studio as any artist could desire. For the processions the choir passes up a winding ramp, and into the church auditorium through a passage under the north choir stalls.

The afternoon service is regularly broadcast, and unless the recital programs presented have a disastrous effect, the organ will be used in a series of recitals for the benefit of the community. Whether or not Mr. Kemmer would undertake to use enough time to give these numerous recitals himself, is a question only he can answer; two facts must be considered, however, and judging by past performance it may be presumed that Dr. Reiland and St. George's at large are influenced by fact, not fiction. The first fact is that the choir work in any modern church is of greater importance than the solo organ playing. The second fact is that unless a miracle happens, no visiting organist will ever know St. George's organ as does Mr. Kemmer, and no other organist will be as well able to present that organ to the public. The complete stoplist of St. George's organ, together with a photo of the console and a full description of it, will be found in the pages of our March, 1928, issue.

Here is a great opportunity, if we are genuinely interested in making the organ serve the cultured public at large rather than permitting it to continue its ministry to that very small minority that has acquired that peculiar and inexplicable thing known as "a taste for organ music". As I see it, in the light of innumerable experiments elsewhere in America, the most logical hope lies in having Mr. Kemmer add this great burden to his already heavy load, or in using not an array of traveling guest artists who cannot undertake to learn St. George's magnificent organ, but who must do as Mr. Germani wisely did, namely give a recital on the pistons and register crescendo. Mr. Christian, one of the world's great players, also under the management of one of St. George's music committee, is undoubtedly scheduled for a recital this season, and that will do much to help the cause Dr. Reiland is so heartily in-

terested in. Mr. Christian knows American audiences intimately, has profound sympathy with things American, knows the Austin organ as well as any man, and is in New York often enough to prepare and deliver a masterful recital. I believe also that such a man as Mr. Christian would not make the mistake of playing a paper program—a program that looks well in print—but would give the audience a big place in his heart without in any way diminishing the brilliance or bigness of his art.

Presumably also many of New York City's own members of the organistic hall of fame would be willing to meet the program needs of a St. George's audience—which is

typical of all that is good in a public gathering, but of course not typical of a conservatory class—and these men, within easy distance of the church could be expected to devote enough time to this great instrument to make themselves thoroughly masters of its 157 stop-tongues, and adequate messengers of St. George's in carrying to the neighborhood what St. George's is trying to deliver in every phase of its ministry to the immediate public it serves. It takes courage to set ourselves against precedent and strike out for something that is just plain common sense, devoid of the dressings of tinsel.

—T.S.B.

## Organ Recitals — Free

And we Don't Charge You for Reading these Additional Remarks on a Subject you're Tired of — But it Has Possibilities

By THORNDIKE LUARD

**ORGAN RECITAL—FREE!**  
These words on a poster on the steps of a church greeted me recently. How many times do you see such an advertisement regarding recitals by other musicians? What about organ recitals?

I received a letter recently: "The surest way to start a thousand grunts and groans is to publish an article on organ recitals."

Organ recitals can be made just as popular as any other music recital, but it is the organist that either makes it interesting or not. There is no reason for the organist to have to go begging for an audience, and advertising his recitals as "free", to try and get a few to listen to his masterful playing. No doubt his masterful playing and programs are what keeps the audience away.

Only recently I attended one of these "Organ Recital—Free" recitals in a church seating 1400 which had a very large organ and the organist was rated as one of the best in the city. This masterful player opened his program with the SYMPHONIE ROMANE of Widor followed by Frank Bridge's ANDANTINO, then Becker's CANTILENA followed by POUR PAQUES by Quef. There were 35 persons in the church; I counted them. If I were the minister and saw such response I would grunt and groan. The organist can be as much the means of large congregations as the minister, and organ recitals can be the means of enlarging the con-

gregation and having people familiar with attending the church and finally attending service there.

Look at what Arthur Dunham is doing at his church in Chicago! He gives two recitals each week, and always has good audiences. An example of another successful player and one who can draw a crowded church on Sunday afternoons and where there is no service but the recital, is William E. Zeuch of Boston. Mr. Zeuch offers just one hour recital and plays nothing cheap but offers a program that has something for everyone. He contends, "that an organ recital fails of its purpose if it does not appeal to the layman, and a program intended to interest only organists or those whose tastes for organ music is very highly developed reaches very few people." People can not stand organ recitals that are too long, and they will always come again if the recital leaves them with the feeling that they would like a little more.

With the progress in organ building today any kind of an effect may be secured on the organ, and with the duplicating of the orchestral instruments on the organ many of the fine orchestral numbers can be rendered very effectively, and there is no reason for the old time dry and uninteresting organ recital.

To be a successful recitalist today, one must at all times have the audience first in his mind in making his program. People today think too much of the organ as only a church





MR. LESLIE H. FRAZEE

founder and president of the Frazee Organ Co. of Boston, was born Aug. 25th, 1870, at St. John, N. B., Canada, where his ancestors had gone from the States soon after the war. In 1895 Mr. Frazee came back to the land of his forefathers and was naturalized in 1898. He learned his trade with the Peters Organ Co. at St. John and there had a hand in the first electric action made in Canada. His first work in U. S. was with Jesse Woodbury of Boston, who was then making his first electric action and needed help. He began on the action, included also the duties of erector and finisher, and ultimately went into the voicing room, devoting all his time to voicing. Mr. Woodbury retired in 1910, and the firm of Kimball, Smallman & Frazee was organized, with Messrs. Frazee and E. E. Smallman of the Woodbury factory, and Henry D. Kimball of the Hutchings Organ Co. Mr. Smallman retired in 1915, and it became the Kimball-Frazee Organ Co. Mr. Kimball died in 1920, Mr. H. Norman Frazee entered the business, and it became the Frazee Organ Co.

instrument, and think that they can not hear attractive, interesting music come from such a noble instrument. They have heard Bach, Palestrina, Corelli, Frescobaldi, Rheinberger and pure church writers, and most uninteresting programs. With the advent of electricity to the organ and the progress which the organ has made in the last few years it is up to the organists to prove to the public that they can be entertained and can enjoy interesting music from an organ. I once heard a prominent organist say that he never played any organ transcriptions, only pure organ music. Truly I am sorry for him and certainly am sorry for his church and audience for they must at times be bored with his programs.

It seems that many of our organists play such dead programs and try to get such queer compositions, get

something new by some foreign composer, and make a "big impression". It is all right to get something new but why get something that is uninteresting and put on deadly programs and sacrifice an audience? In the long run is it not the public that really pays us our salary? Forget the other fellow and put on interesting services and programs and you will find that you will be more popular and more valuable to your church and in the long run benefit yourself.

It seems that the idea is to get up a program that looks well on paper, but the way it sounds—that is another story. I am willing to go so far as to say that if the organists that play some of these programs were to hear the numbers and not know who was the composer, they would not play them. I believe that when buying a piece, forget who wrote it and his nationality and listen to it and then see if it really interests you. I heard one organist defending a foreign composition that was far from interesting, I suppose because it was foreign saying, that it was the "best in organ literature". Maybe he would defend some foreigner's Psalm Prelude on a Hungarian Hymn-Tune because it was foreign.

I attended a Guild recital recently and after the recital was talking with one of the members and he kindly said, "I wish that I could have heard a major chord." Organists forget in selecting their repertoire whether the composer says anything or not, they just select it from the fact that it looks well on paper. Music is just thoughts expressed in sound rather than in words, and to quote one of the world's most famous women "music is the highest human art", and if musicians would cease from playing everything that comes from the press, just because it looks well on paper, or is the work of a foreign composer, and look to see what the composer says we would have better music and better audiences.

It seems as if it comes down to these things, that we have been talking polytechnics to the kindergarten class when we should have spoken in monosyllables, and now they have gone out to entertain themselves with other toys and other playmates. And organists have their organ recitals with their programs made to interest just themselves, and all to themselves; and a program that will show their fellow organists what they can do, and to see if they can't get ahead



MR. H. NORMAN FRAZEE

was born Dec. 7th, 1907, in Medford, Mass., and began his interest in organ building during his high school years, devoting each summer to an apprenticeship in the factory where his father could supervise the acquisition of a thorough grounding in all phases of the art and science of organ building. He included, unlike his father who does not play the organ, lessons in organ playing with his brother, Mr. Roy L. Frazee. In 1920 he went to work in earnest and is now the General Manager of the Company.

of their neighboring organist, and never think of their audience when making up the program—hence small audiences, and Organ Recital—Free, audience 35 persons.

## PALMER CHRISTIAN

## EASTERN TOUR IN FEBRUARY

DURING February Mr. Palmer Christian, of the University of Michigan, went to St. Petersburg, Florida, to play an engagement booked last summer, and give recitals, booked late in January, in Palm Beach and Talahassee. Each of these three Florida engagements carried guarantees.

Before returning to his duties at the University Mr. Christian visited New York City and continued on to Elmira, N. Y., to meet another recital engagement there. By special arrangements with the University Mr. Christian is able to continue his recital activities; he is one of the world's best exponents of modern organ literature on modern organs, interpreted with modern musicianship of the highest order. And he is one of the few who continue with commendable persistence to champion the cause of the legitimate organ recital played by resident Americans in competition with recitals on other instruments.

## CANDOR? or ERROR?

## ANYWAY A HIGH SCHOOL PRINCIPAL WRITES THIS ONE

"WE REGRET to say that we have purchased an organ from the—Organ Company. Yours very truly, - - -"

Ah! Did he mean it?

## Dr. Dickinson's Historical Recitals

Program of the Four Historical Lecture Recitals Given Annually  
in February at the Union Theological Seminary, New York,  
by Dr. Clarence Dickinson, Director of Music

### 1929 Series

#### "WHAT MEN LIVE BY"

#### "WORK \* PLAY \* LOVE \* WORSHIP"

#### I. WORK

Chorus, "Man Born to Toil", Gustav Holst

#### *The Rhythms of Labor:*

Organ, Overture on Roustabout Themes, Henry Gilbert

Tenor, "Cowboy Song", coll. by J. A. Lomax

Chorus, "Sicilian Chantey", from Castellamare

Harp, Song of the Volga Boatmen, Russian trad.

#### *Descriptive:*

Soprano, "In the Country", Belgian, arr. Deems Taylor

#### *Work and Romance:*

Organ, Grape Gatherers, Georges Jacob

Organ, Ox Cart, Moussorgsky

Soprano, "October End", Farley

Tenor, "Sword Song", Wagner

Harp, Marguerite at the Spinning Wheel, Hasselmanns

#### *Work for the Beloved:*

Soprano, "Shepherds of the Mountains", Spanish, arr. Kurt Schindler

Harp, Tic Toc Choc, Francois Couperin

#### *Work and Service:*

Soprano, "The Stranger", Cecil Forsyth

#### *Work and Fulfilment of Divine Purpose:*

Chorus, "God Doth Rule", Schumann

Chorus, "Be Strong", Ambrose

#### *Glory of Creative Work:*

Chorus, "Achieved is the Glorious Work, Haydn

#### II. PLAY

#### *Play of Children:*

Children's Choir, Ukrainian Game and Play Songs (traditional)

Organ, March of the Toys, Pierne

Oude, Running Child, Arabian trad.

Chorus, "Market Scene", von Flotow

#### *Social Diversion:*

Baritone, "Maypole Song", English trad.

Oude, Raja, an Arabian dance

Chorus, "The Quaker Wooing", lumbermen's song from Michigan

Chorus, "Madrigal, Now is the Month", Thomas Morley

Organ, Badinerie, Bach

#### *Play of Fancy: The Whimsical:*

Organ, Dance of Candy Fairy, Tchaikowsky

Chorus, "Little Duck in the Meadow", Russian trad.

#### *Play: Mischief:*

Organ Duet, Till Eulenspiegel's Merry Pranks, Richard Strauss

#### *Joy in Play: Relaxation:*

Oude, Peshrev Rasd, Arabian

#### *Conscious Self-Amusement with Art Forms:*

Organ, Primitive Organ, Yon

#### *Re-Creation Through Art:*

Ensemble, Dance of the Apprentices, Hans Sachs' Song, and Apotheosis of Hans Sachs, from Wagner's Meistersingers

#### III. LOVE

#### *Personal Love:*

Organ, Act 3 Prelude, Lohengrin, Wagner

Baritone, "O Ruddier than the Cherry", Handel

Violin, Love Song, Kreisler

Violin, Joy of Love, Kreisler

Soprano, "Vilanelle", Dell 'Acqua

*Love of Country and its Heroes:*

Baritone, "The Little Admiral", C. V. Stanford

#### *Love of Home and Family:*

Organ, Cadiz, Alberiz

Baritone, "Duña", Josephine McGill

Organ, Do Stay Here, Bach

*Love and Dreams of the Ideal:*

Soprano, "O For the Wings of a Dove", Mendelssohn

Violin, Nocturne, Lilli Boulanger

Violin, Eclogue, A. Walter Kramer

#### *Love of God in Nature:*

Soprano, "The Tree", Oscar Rasbach.

#### *Love and Exaltation:*

Violin, Romance, Beethoven



MR. HARRY UPSON CAMP

sales manager of the Frazee Organ Co. was born Nov. 21st, 1895, in Springfield, Mass., graduated from the Williston Seminary and spent three years in the Mass. Institute of Technology as a member of the class of 1918. One summer during his college studies he spent in the Skinner factory, and after leaving college he spent two years on the faculty of Phillips Academy as instructor in mathematics and assistant in physics. Mr. Frazee at that time was installing an organ in the Academy chapel. In 1924 Mr. Camp became Sales Manager for the Frazee Organ Co. He is an organist of ability; though never undertaking the rigors of regular Sunday work to any extent he has been doing substitute work for years and to date has played in 37 churches. He has an extensive library of books on the organ and on physics. His interest was aroused from the first by the physics of sound and the production of sound in organ pipes.

#### *Mystical Love:*

Organ, Nightingale and Rose, Saint-Saens

#### *Love, Human and Divine:*

Soprano, "Away in a Manger", Dickinson

#### *Vicarious Sacrifice: Intercession:*

Baritone, "O Star of Eve", Wagner

#### *Devotion to a Supreme Ideal and Purpose:*

Organ, Parsifal Prelude, Wagner

#### IV. WORSHIP

#### *Praise:*

Chorus, "Sing to the Lord", Heinrich Schuetz

Soprano, "O Had I Jubal's Lyre", Handel

#### *The Vow:*

Tenor, "A Page's Road Song", Ivor Novello

#### *Penitence: Humility:*

Chorus, "Come Now let us Reason", Palestrina

Organ, Psalm 94 Finale, Reubke

#### *Redemption: Spiritual Perception:*

Quartet, "My Blood so Red", Walford Davies

Organ, Violin, Cello, Harp, The Shepherds at the Manger, Liszt

Baritone, "The Shepherds Sing", Stuart Young

Chorus, "To the Infinite", Schubert

#### *Gratitude:*

Organ, Te Deum, Max Reger

#### *Confidence: Faith:*

Tenor, "Sunset", Schubert

Contralto, "God is My Shepherd", Dvorak

Chorus, "All Safe at Last", Hugo Wolf

#### *Vision of Holiness:*

Soprano, "Sanctus", Hans Huber

#### *Spiritual Vision:*

Ensemble, "The Quest Eternal", Dickinson

#### ASSISTING ARTISTS

Union Theological Motet Choir

Ukrainian Children's Choir

Bruce Campbell Singers

Brick Church Motet Choir

2 violinists, cellist, 2 harpists, 8 vocalists, boy soprano

Prince Mohiuddin, oude performer

#### ORGANISTS

Dr. Clarence Dickinson

Mrs. Charlotte Mathewson Lockwood

Hugh Porter



#### HELP US AGAIN

#### WHAT HAVE YOU TO OFFER

A READER wants to find some sort of filing cases for containing his library of choir music. What do you use? And is it satisfactory? Also, where do you buy it? Please describe it completely enough so we shall know all about it. The scribe has been using for quartet sets, an envelope without a flap, open at the end, with a half-moon cut into the open end for the easier extraction of the an-thems. For chorus sets he has used, with less satisfaction, this same envelope built out into box-shape, somewhat like a book in size.

The publishers on their retail shelves use card-board cases, a top, a bottom, and a back, with canvass joints. Who knows where to buy, how much, and how well these things last?

#### PRIZES

\$5,000 for a proposed National Anthem are offered in three prizes by the National Anthem Competition, Room 1203, 342 Madison Ave., New York. A book of ten prize-winning poems is available; you may discard them all and write your own poem. Contest closes May 1st.

## Calendar

For Program Makers Who Take  
Thought of Appropriate  
Times and Seasons

### APRIL BIRTHDAYS

- 2—Rachmaninoff 1873
- 3—Reginald DeKoven 1859
- 6—J. Warren Andrews
- 7—J. Frank Frysinger, Hanover, Pa.
- 11—Harvey B. Gaul
- 13—Wm. Sterndale Bennett 1816
- 14—Harry C. Banks
- 19—Gaston M. Dethier, Liege, Belgium
- 25—Enrico Bossi 1861
- Walter Henry Hall
- 30—Alfred R. Gaul 1837

### OTHER EVENTS

- 3—Brahms died 1897
- 13—"Guild Day" celebrating the organization of the A.G.O. in 1896
- 14—Handel died 1759
- Lincoln assassinated 1865
- 18—Luther faced German Diet at Worms in 1521 and refused to recant
- 26—Southern Memorial Day, Ala., Fla., Ga., and Miss.

The most important birthday of the month unquestionably is that of Mr. Dethier, now of the organ faculty at the Institute of Musical Art in New York City, whose great store of organ compositions cover both a wide field of mood and an equally wide range of difficulty. Everyone will admire his *INTERMEZZO*, which is quite easy to play; and his *THE BROOK*, which is quite difficult; and his *CHRISTMAS*, which is very difficult and constitutes one of the finest available Christmas organ selections. His entire catalogue is published by Fischer.

Mr. Frysinger has a long list of melodious and appealing organ music, within the capacity of almost every player; Mr. Harvey B. Gaul's music is, to a large extent, program music, and makes considerable demands upon the player. Evidently April is the time for the other Gaul's "HOLY CITY".



## Recital Selections

With Emphasis on Contemporary  
Organ Literature

DR. CLARENCE DICKINSON

FIRST REFORMED—BROOKLYN, N. Y.

*Dedicating Moller, Feb. 8*

- Weber—Frieschuetz Overture
- Rinck—Rondo (Concerto for Flutes)
- Tchaikowsky—Andante Pathetique
- Dvorak—Goblin Dance
- Purcell—Trumpet Tune
- Dickinson—Intermezzo (Storm King)
- Bach—Badinerie
- Bach—Cathedral Prelude and Fugue
- Bach—Anna Magdalena's March
- Bach—Arioso: Do Stay Here
- Massenet—Angelus
- Franch—Peece Heroique
- Dickinson—Memories
- Liadow—Musical Snuffbox
- Dutch trad.—An Old Lullaby
- Sinding—Norwegian Rhapsody

All one program, and it looks like a good one. First, it is not so long as it looks; second, it begins with a catch

piece, familiar, noisy, not deep music; third, it gives high-lights all through, Rinck, Dvorak, even Bach, Massenet, Liadow; fourth, it puts Bach where an audience is ready for it; fifth, a Mus.Doc. and a Litt.Doc. is not above using entertaining music even though he is also professor in a great Seminary; sixth, it proves to an audience that Bach isn't a dead theorist but sometimes is playful and giddy; seventh, the program printed notes that helped the audience understand, and incited it to interest; eighth, an organ builder, Mr. Fischer of the Moller New York staff, promised to review the recital but hasn't done so yet. If his report comes in time it will be given herewith.

### CONRAD E. FORSBERG

LUTHERAN INCARNATION—BROOKLYN, N.Y.

*Dedicating Frasee, Dec. 11, 1928*

- Bach—Handel's Largo—Bach
- Boellman—Suite Gothique
- Braga—Angel's Serenade
- Dvorak—Humoresque
- Frysinger—Supplication
- Nevin—Will o' Wisp
- Johnston—Evensong
- Sibelius—Finlandia

### EDWARD C. AUSTIN

FIRST M.E.—LAKE CHARLES, LA.

*Dedicating 3m Moller, Dec. 27, 1928*

- Hollins—Concert Overture Cm
- Wolstenholme—Question. Answer.
- Smart—Festive March
- Dvorak—New World Largo
- Bach—Air. Gavotte.
- Tchaikowsky—Andante Cantabile (Qt.)
- Malling—Shepherds in the Field
- Macfarlane—Evening Bells Cradle Song
- Boellmann—Suite Gothique

A Service to T. A. O. Readers

## Looking for More?

You may not be looking for more money or more opportunity or a more modern organ or more adequate choir this season, but some of your fellow organists are. You can help them by notifying the *Registration Bureau of THE AMERICAN ORGANIST* whenever you hear of a vacancy. Give all the facts you know; if you have rumors and not facts, give the rumors. The *Bureau* will do the same for you when you want that service. The *Registration Bureau* is a cooperative work conducted by all the readers of *THE AMERICAN ORGANIST* for the benefit of other readers. Its net results are:

It saves money by avoiding agency commissions payable from the organist's salary; the *Bureau* asks no fee and accepts none.

It helps a church find a worthy organist by giving a variety of applicants to choose from—tried and proved members of the organ profession.

It makes you happy by giving you an opportunity to do a good deed "for the other fellow."

REGISTRATION BUREAU  
467 City Hall Station  
NEW YORK CITY

### DR. LATHAM TRUE

CASTILLEJA SCHOOL—PALO ALTO

*American Program*

- Sowerby—Rejoice Ye Pure in Heart
- Barnes—Two Mvts. from Op. 18
- Yon—Humorous Suite (4 Mvts.)
- Warner—Sea Sketch
- Marsh—Japanese Color Prints (3 Mvts.)
- Whithorne—Chimes of St. Patrick's

Dr. True was assisted in the Whithorne organ-piano duet by Miss Hutchinson; the work is taken from the Op. 40 Suite, New York Days and Nights.

### REV. DUNCAN S. MERVYNNE

LINCOLN AVE. M. E.—PASADENA, CALIF.

*Dedicating 3m Estey*

- in Scottish Rite Cathedral, El Paso*
- Meyerbeer—Coronation March
- Yon—Gesu Bambino
- Cadman—March C
- Lemare—Andantino Df
- Costa—Triumphal March\*
- Clokey—Fireside Sketches (two mvts.)\*
- Batiste—St. Cecilia Offertoire No. 2\*
- Frysinger—Eventide
- Torrance—In the Cloisters\*
- Kinder—Berceuse C\*
- Macfarlane—Evening Bells\*
- Macfarlane—America the Beautiful

Rev. Mervynne, organist of the Scottish Rite, Pasadena, comments: "The Estey Organ has the new Luminous Stop-touch Console, which I liked as soon as I became familiar with it. The strings in one row, flutes in another, diapasons in another, reeds in another, couplers in another, for all three divisions, made it easy to find any stop desired."

In the early part of the season the Scottish Rite gave four performances of a play, "The Spirit of Hiram," with incidental music played by Rev. Mervynne on the Cathedral's 3m Spencer, using 13 numbers, in part as follows:

- Vordorinski—Prelude Csm
- Kinder—Meditation\*
- Cui—Orientale
- Salome—Gothic March
- Tchaikowsky—Chanson Triste
- Galbraith—Allegro Pomposo

The following are taken from a recital by Rev. Mervynne in the First Presbyterian, El Paso:

- Diggle—California Suite (two mvts.)
- Cadman—Melody Gf
- Pease—Solace

In this program there was a group of pieces by California composers, including also Clokey and Stevenson. Works marked "were especially liked"; Rev. Mervynne formerly was organist of United Church, New Haven, where Mr. Baumgartner now has a new Hall Organ.

### MR. FARNAM'S PUPILS

FIVE of Mr. Farnam's pupils at Curtis in Philadelphia gave two programs on the Institute's Aeolian Organ using 4 Bach, a Vienne, Franck, Brahms, and Karg-Elert numbers, in addition to the following:

- Clerambault—Prelude Dm
- Maleingreau—Praetorium Tumult
- Mendelssohn—Sonata 1
- Barnes—Toccata Gregorian
- Sowerby—Choralprelude on Calvinist hymn

The use of the choralprelude is noted in Mr. Farnam's programs and the work of his pupils; there were five in these two programs. Following were the pupils who participated:

- Helen M. Hewitt
- Lawrence Apgar
- Robert Cato
- Carl Weinrich
- Alexander McCurdy





J. C. DEAGAN  
Founder and President  
J. C. Deagan, Inc.

# A Personal Message from J. C. Deagan

The end of the present year will round out a half century of Musical Percussion building on my part. I have seen the business of *J. C. Deagan, Inc.*, grow from a humble beginning to one of creditable size. Today, nearly fifty years since its inception, I think I can truthfully say that the business reflects, in every respect, the ideals for which I have constantly striven: First, honesty, fairness and courtesy in all dealings; second, uniform, dependable quality, which in the case of *Deagan* products means the utmost in tone and tuning, as well as mechanical excellence.

The organization of which I am proud to be President is sworn to the continuation of those two ideals and I earnestly believe that the rank and file of Organ Builders in North America—nearly all of whom we serve—will bear me out when I say that those ideals are, in fact, an inseparable part of the business of *J. C. Deagan, Inc.*

May I express to all of you, please, my earnest thanks for the generous patronage that has helped to make our progress possible.

J. C. Deagan  
President

**J. C. Deagan Inc.**  
Established 1880

*Chimes, Harps, Orchestra Bells, etc. for the Pipe Organ  
Electrically operated Tower Chimes for Church Belfries*

DEAGAN BUILDING

BERTEAU AND RAVENSWOOD AVES., CHICAGO, U. S. A.

ALLAN BACON  
COLLEGE OF PACIFIC  
Sowerby—Requiscat in Pace  
Guilmant—Lamentation Dm  
Bach—Toccata-Fugue Dm  
Thompson—Elegy  
Held—Prayer for Peace  
Gaul—Chant for Dead Heroes  
Reger—Toccata Dm  
Bonnet—Elfes  
Debussy—Little Shepherd  
Stoughton—Pool of Pierne  
Sowerby—Madrigal  
Clokey—Canyon Walls  
Karg-Elert—Nymph of the Lake

SAMUEL A. BALDWIN  
COLLEGE CITY OF NEW YORK  
Hollins—Concert Overture C  
Jepson—Les Jongleurs  
Jepson—La Zingara  
Jenkins—Night Dawn  
Marsh—Japanese Color Prints  
Bossi—Scherzo Gm  
Shure—Villa Maria by the Sea  
Matthews—Spring Caprice  
Hanson—Vermeland  
Yon—Concert Study No. 1  
Hollins—Benediction Nuptiale  
Thayer—Son. 5 Cm  
Ponce—Little Star  
Smith—Spring Morn  
Dvorak—Gipsy Melody  
Sheppard—Desert Song  
Nearing—Five Southwestern Sketches  
Debussy—Le Petit Berger  
Foote—Nocturne  
Reubke—Son. 94th Psalm

UNIVERSITY OF CHICAGO  
RECITALS GIVEN FIVE DAYS A WEEK  
ON THE NEW SKINNER ORGAN  
BY MR. WALTER BLODGETT  
Bonnet—Song without Words  
Bonnet—Clair de lune  
Bonnet—Angelus du soir  
Bonnet—Paysage  
Gluck—Dance of Happy Spirits  
Guilmant—Grand Chorus Gm  
Rheinberger—Vision  
Andrews—Sunset Shadows  
Pierne—Guardian Angel  
Franck—Piece Heroique  
Debussy—Andante du quatuor  
Dukas—Filles d'Orlamonde  
Sowerby—Carillon  
Fletcher—Fountain Reverie  
Karg-Elert—Evening Harmonies  
German—Shepherd's Dance  
Lemmens—Marche Pontificale  
Cole—Song of Gratitude  
Cole—Hymnus  
Yon—L'Organo Primitivo  
Rosales—Pastorale  
Bossi—Ave Maria  
Jenkins—Night  
Fletcher—Festival Toccata  
Debussy—Le Petit Berger  
De Lamarier—Suite Miniature  
De Lamarier—Carillon  
Loret—Cantabile  
Girton—Caroletta

A. LESLIE JACOBS  
WESLEY M. E.—WORCESTER, MASS.  
Yon—Prelude-Pastorale  
Steere—March-Scherzo  
Mexican—Little Star  
Karg-Elert—Moonlight  
Russell—Bells of St. Anne  
Bach—Fugue Gm  
Stoughton—In Fairland  
Vierne—Finale (3rd)  
DR. HERBERT SANDERS  
RESIDENCE OF H. S. SOUTHAM—OTTAWA  
Aeolian Organ  
Sibelius—Finlandia  
Wolstenholme—Allegretto Ef  
Nevin—Will o' the Wisp  
Russell—Bells of St. Anne



MR. GEORGE BLAKE

Another of our youngest—born July 8th, 1912, in Nutley, N. J., now in high school there, and studying the organ diligently with local teachers, chiefly Frank Kasschau. He has begun active work already as organist of St. Andrew's P. E., South Orange, where he has a 2-12 straight to work on.

(Sanders)—Londonderry Air  
Ketelby—Monastery Garden  
Sanders—Canadian Fantasy  
Johnson—Pavan  
Benedict—Where the Bee Sucks

HENRY F. SEIBERT  
TOWN HALL—NEW YORK  
Yon—Sonata Cromatica  
Bach—Air G String  
Herbert—American Rhapsody  
Tschaiakowsky—Andante Cantabile  
Boccherini—Minuet  
Yon—Primitive Organ  
Molloy—Folk Song

FRED. FAASSEN  
SHILOH TABERNACLE—ZION, ILL.  
Moline—Prayer and Cradle Song  
Yon—Christmas in Sicily  
Yon—Gesu Bambino  
Sturges—Meditation  
Rheinberger—Cantilene  
Boslet—Sortie Festino  
Wachs—Hosanna  
Guilmant—Finale Ef  
Saint-Saens—Deluge Prelude  
Sibelius—Finlandia  
Noble—Solemn Prelude

LYNNWOOD FARNAM  
Bach Series—February Programs  
Prelude and Fugue G  
In Peace and Joy  
Lord God Now Open Wide  
Prelude and Fugue Am  
9 Var. on O God Thou Faithful  
Fugue D  
Concerto No. 3  
Alla Breve D  
Toccata and Fugue F

Feb. 9th, 10th, 11th  
Prelude and Fugue C  
4 Choralpreludes on Lord Jesus Christ  
Trio Sonata No. 5  
Prelude and Fugue Gm  
Kyrie Thou Spirit Divine  
2 Choralpreludes on By the Waters  
Prelude and Fugue Dm  
Feb. 16th, 17th, 18th  
See the Lord of Life  
Lamb of God Our Savior

Toccata and Fugue D  
2 Choralpreludes on O Whither Shall I  
Fugue Gm  
2 Choralpreludes on O Lamb of God  
Canzona Dm  
Trio Dm  
Prelude and Fugue Em  
Feb. 23rd, 24th, 25th  
2 Choralpreludes on the Magnificat  
1 Have Always Set God Before Me  
Prelude and Fugue Dm  
When on the Cross  
O Man Thy Grievous Sin  
We Bless Thee  
Help God the Former of All Things  
Vivace (Trio Sonata 2)  
Jesus Suffers Pain and Death  
Lord Jesus Christ With Us Abide  
Prelude and Fugue Fm

DANIEL R. PHILIPPI  
CHRIST CHURCH CATHEDRAL—ST. LOUIS  
From 24 Wednesday and Friday  
Programs

Ferrata—Nocturne  
Macfarlane—Evening Bells  
Grasse—Toccata (Son. 2)  
Ladlow—Music Box  
Boellmann—Ronde Francaise  
Guilmant—Grand Choeur D  
Thiele—Chromatic Fantasia  
MacDowell—Wandering Iceberg  
McKinley—Cantilena  
Guilmant—Finale (Son. 1)  
Boellmann—Gothic Suite  
Guilmant—Pastorale A  
Dupre—Breton Lullaby  
Yon—Gesu Bambino  
Debussy—Little Shepherd  
Guilmant—Finale (Son. 5)  
Grasse—Sonata E  
Macfarlane—Spring Son  
Kroeger—Marche Pittoresque  
Grasse—Serenade  
Guilmant—March on Handel Theme  
Dethier—Andante Cantabile  
Bossi—Idylle Melodia

PAUL H. EICKMEYER  
St. Paul's—Muskegon, Mich.  
Dedicating 4-49 Austin, Jan. 27  
Hollins—Overture Cm  
Debussy—Blessed Damsel Prelude  
Andrews—Con Grazia  
Bach—Toccata and Fugue Dm  
Yon—Echo  
Russell—Bells of St. Anne  
Schubert—Ave Maria  
Vierne—Intermezzo (3rd)  
Frank—Piece Heroique

Mr. Eickmeyer is an Oberlin Mus. Bac. and played one of the works of his friend and teacher, Dr. George W. Andrews. His selections for the Sunday services preceding the dedicatory recital included:  
Noble—Solemn Prelude  
Dickinson—Berceuse  
Johnston—Evensong  
"Psalm 150"—Frank  
Vierne—Finale (1st)

DR. FREDERICK T. EGNER  
ST. PETER'S LUTHERAN—KITCHENER  
Liszt—Prelude and Fugue on Bach  
Brahms—Rose Breaks into Bloom  
Brahms—Hungarian Dance No. 5  
Macfarlane—Evening Bells Cradle Song  
Maleingreau—Praetorium Tumult  
Egner—Drifting Boat  
Egner—Mountain Streams  
Schubert—Allegro (Unfinished Sym.)  
Schubert—Moment Musical  
Liszt—Liebestraum  
Widor—Toccata (5th)

Dr. Egner's two compositions are from his suite, Scenes Canadian.

DANIEL A. HIRSCHLER  
FIRST PRESB.—HALSTEAD, KANS.  
Dedicating 2-20 Moller  
Faulkes—Festival Prelude

Liszt—Sposilizio  
Bonnet—Ariel  
Mereaux—Toccata  
Meale—Scherzo  
Tchaikowsky—Marche Slav  
Brewer—Echo Bells  
Handel—Water Music (3 mvts.)  
Widor—Toccata (5th)

#### RICHARD KEYS BIGGS

BLESSED SACRAMENT—HOLLYWOOD, CALIF.  
*Dedicating 4-58 Casavant, Feb. 7, 1929*  
Bach—Fantasia Cm. Two short Preludes

Grig—Spring  
Vierne—Carillon  
Bossi—Ave Maria  
Couperin—Soeur Monique  
Diggle—Vesper Prayer  
Franck—Piece Heroique  
Londonderry Air  
Liszt—Prelude and Fugue —Bach

#### CHORAL SOCIETY, SHERRILL, N.Y.

FRANK PARKER, *Director*

"Out of the Silence"—Galbraith  
"Deep River"—arr. Loomis  
"Song of Marching Men"—Hadley  
"Fantasy on Russian Folksong"—Gaines  
"Lovely Appear"—Gounod  
"Cherubic Hymn"—Gretchaninoff  
"Gallia"—Gounod

Bach's Dm Toccata and Fugue was played by Zillah L. Holmes, accompanist for the 60-voice Society. "The Messiah" will be sung under Mr. Parker's direction in May. Mr. Parker heads the vocal department of Utica Conservatory, and for his special summer course last year 82 students enrolled.

#### WOMEN'S COMMUNITY CHORUS

GLEN RIDGE, N. J.

Mrs. FAY SIMMONS DAVIS, *Director*

Fanfare by the Gloria Trumpeters  
"Salutation to Music"—Gaines  
"Good Fellowship"—O'Hare  
"With You, Dear"—Scott  
"Pleading"—Kramer  
"Water Nymph"—Rubenstein  
"Lake of Dreams"—Saint-Saens  
Community Song  
"If I Could Sing"—Hayden  
"Welcome To All"—Old Song  
"Moonlight Night"—Spicker  
"Builder"—Cadman  
"Beautiful Savior"—12th Cent  
"Hallelujah Chorus"—Handel

#### PIERRE S. DUPONT ORDERS BIG AEOLIAN

FRANK TAFT, General Manager of the Organ Department of The Aeolian Company has just announced that Mr. Pierre S. DuPont has ordered from the Aeolian Company an organ that will have 145 independent ranks of pipes, including five 32' Pedal stops. The details and specifications of this important organ will be published in later columns.



#### NEBRASKA M.T.N.A.

ANNUAL CONVENTION FEB. 18-20

LINCOLN was the scene of a gathering of notables for the current convention, when master classes in piano, voice, violin, and organ were conducted by Rudolf Ganz, Oscar Seagle, Richard Czerwony, and Rowland W. Dunham.

Oscar Seagle conducted two 2-hour master classes in voice on the 18th; Rudolf Ganz conducted two 2-hour classes in piano on the 19th; and Messrs. Czerwony and Dunham conducted single 2-hour master classes in violin and organ respectively on the 20th. Concerts were given by Myra Hess and Efreim Zimbalist.

This branch of the M.T.N.A. is noted for its extraordinary programs at the annual conventions and has taken pride in securing men of national preeminence for the master classes. Along with the other eminent authorities in violin, piano, and voice, the selection of Mr. Rowland W. Dunham is of particular note. Mr. Dunham is a member of the editorial staff of THE AMERICAN ORGANIST, director of the College of Music of the University of Colorado, an authority on church and organ music, and a lecturer and educator of national reputation within his profession.

Some conception of Mr. Dunham's 2-hour class may be gained from the fact that during the period he discussed technical details of organ playing and illustrated them by playing from memory the following works:

Widor—Adagio (6th)  
Bach—Fugue C  
Vierne—Allegro Vivace (1st)  
Widor—Intermezzo (6th)  
Bonnet—Song Without Words  
Bach—Fugue G (theme only)  
Bach—Prelude and Fugue Em

Mendelssohn—Allegro Serioso (1st)  
Wesley—Gavotte F  
Guilmant—Marche Funebre (passage with pedal trill)  
Guilmant—Part of 1st Mvt., Sonata I  
Vierne—Finale (1st)  
Widor—Finale (6th)  
Bach—Allegro (1st)  
Widor—Toccata (5th)  
Franck—Choral Am  
Gigout—Scherzo E  
Gale—Sunshine and Shadow  
Yon—Primitive Organ  
Bach—Fantasia and Fugue Gm  
Mansfield—Scherzo Caprice



#### J. FISCHER & BRO.

MANY OFFERINGS OF INTEREST

AMONG Easter compositions this famous publishing house offers several organ works of particular interest:

Ravanello's Christus Resurrexit, highly successful;

Johnston's Resurrection Morn, easy, more melodious;

Gaul's Easter Morning on Mt. Rubidoux, modern, not so easy;

Gaul's Easter with the Penn. Moravians, do. but equally effective;

Silver's Jubilate Deo, a rather brilliant postlude;

Wachs' Hosanna, not difficult;

Yon's Christo Trionfante, arr. from the fine song;

Kinder's Jubilate Amen, brilliant post-lue or prelude;

Ferrata's Overture Triomphale, fine prelude.

Who says there is no organ music of special character for an Easter service? Several other Fischer publications have special interest for the current season:

Shure's Across the Infinite, a Suite with titles that inspire interest;

Shure's Thru Palestine, do. of the same order.

When a publishing house devotes so much attention to its organ catalogue, it is all the more interesting to note its success in the supreme field of the symphony. Not only has the Fischer edition included and made money with the first great American opera, Taylor's "King's Henchman," but it has also made great strides with Taylor's earlier symphonic work, Through the Looking Glass: this orchestral suite has often been performed by leading orchestras, and this season it has again been included in the programs of the symphonies of Los Angeles, Seattle, Baltimore, Minneapolis, San Francisco, and Portland. The Dedication from this suite has been published for organ and makes a successful bit of real music, not difficult to perform.

#### STAGE FRIGHT

A CONCEITED man is often nervous because he is afraid of being tested, though some people are naturally shy and modest and nervous meeting strangers. Such persons need artificial stimulants or be moved by unexpected excitement to help them along.

Just say to yourself that most people in the audience lead the same ordinary life as yourself; but came here to get away from it and be lifted up. Try and put soul and body into your performance and think that art is the result of a lofty divine idea which has to be practically and beautifully demonstrated to give the listener the pleasure which he pays for. And are you going to be proud or ashamed of it?

—LOTTE RIMMER in The Billboard

## Why Stress Modern Methods?

Because our fathers knew nothing of *psychology* in their organ teaching, and most of us, still wedded to the old ways, are losing the fruits of its use in our teaching.

The new methods in addition to simplifying the work, *actually cut off as much as one year in a three year course*, so that with these methods two years are equal to three of the old.

First year pupils *now play* the larger *Bach* works and the *Widor* works.

We will be glad to explain these methods to teachers or students at any time.

W. A. GOLDSWORTHY  
Modern Scientific Organ School

234 EAST 11th STREET

NEW YORK CITY



## LYNNWOOD FARNAM

during the month of February presented his Bach programs in the complete Bach series three times each week instead of twice, as formerly; each program during February was thus heard on Saturday at 8:15, Sunday at 2:30, and Monday at 8:15. This makes twelve recitals of Bach's music offered to the Metropolitan public, by an organist who has been generally acknowledged by all to be one of the world's finest organists, in one single month—the shortest month of the year.

The New York newspapers very rarely mention a free organ recital; occasionally a program by Mr. Baldwin will be given a line or two. The Evening Post, Saturday edition, gives organists quite a little space. Otherwise the organist is a light shining under a bushel where it cannot be seen nor be heard. But the New York Herald-Tribune broke precedent to give two columns to Mr. Farnam, and gave it not in a Sunday edition where space is abundant but in a Tuesday edition.

Mr. Lawrence Gilman, the distinguished critic of the Herald-Tribune, says, among other things:

"There are obvious practical difficulties in the way of bringing together great organ music and fine organs and accomplished organists and adequately sizable audiences. And so it seems to us an undertaking of exceptional valor and importance that Mr. Lynnwood Farnam, the distinguished organist, is carrying through at present in this town. Mr. Farnam has embarked upon the staggering enterprise of performing the entire organ literature of Bach—some 245 works—in forty recitals, which he is giving this season at the Church of the Holy Communion.

... Mr. Farnam plays organ music by Johann Sebastian in that placid neighborhood, which was once a busy center for department stores and shoppers.

"It is relatively tranquil there now, especially on Sundays and in the evenings; and those who can make the pilgrimage will find it an adventure richly memorable to sit in the dim candle-lit church ... and listen to these masterly readings of incomparable music.

"You will hear there music that is among the greatest that we possess—music that, as Mendelssohn said of the tremendous Toccata in F, 'sounds as if it would bring down the church about one's ears'; music that thunders its exultations among the stars; music that gives us at one moment a grandeur, a sublimity of utterance that makes all words seem vacuous and trite, and at another moment pierces the spirit by its fathomless and brooding tenderness, making us aware that this tone-poet has indeed crossed over all the sorrows of the heart.

"At times, when the music is at its most deeply beautiful and pitiful and poignant, the quiet street, the shadowy church, seem filled with unaccustomed presences, and it is not Bach's voice alone that, we fancy, comes to us from out the shadows of the organ loft."

Mr. Farnam, a 4m Skinner Organ, an ancient church with candle lighting, a sympathetic rector, and the immortal Bach—surely this makes a combination never before equalled in realms of the presentation of organ literature.

WALTER WISMAR, of Holy Cross Church, St. Louis, Mo., spent a month in the hospital, but is again resuming his professional duties and recovering his health.



MR. WARREN HACKETT GALBRAITH

of Grace Cathedral, Topeka, Kansas, where he plays a 3-35 Hall built in 1917. He was born Nov. 20th, 1873, in Camden, N. J., took his schooling in private institutions, and studied organ chiefly with Mr. George Alex. A. West. Before going to the west, Mr. Galbraith was organist of Philadelphia churches from 1898 to 1908 when he moved to Baltimore, thence to York, Pa., in 1916, going finally to his present post Oct. 1st, 1928. His duties with the Cathedral include regular broadcast recitals over WIBW on a variable schedule.

## VELAZCO STUDIO NOTES

EMIL VELAZCO STAGES UNIQUE BROADCAST FROM TWO REMOTE ORGANS

EMIL VELAZCO is back at the Roxy, New York, where he opened the 3-console Kimball Organ when that "cathedral of the motion pictures" was opened some years ago; he is now the "featured solo organist" of the organization. It is said that Mr. Rothafel has made arrangements for a satisfactory trial of the 3-console idea at last, and will provide both the time and means for the necessary arrangement of scores.

However if the Roxy does not yet know how to use three consoles on one organ, Mr. Velazco has shown how to use two consoles on two organs and has another of his "Witching Hour" events to his credit, wherein he and Mr. Edgar Ford, his assistant both at the Studios and at the Roxy, gave a WOR duet program on Feb. 18th.

He gave the first recital of this kind some months ago in the Metropolitan district and the second event was a response to the demands of the radio audience. Mr. Ford at the second organ was formerly organist of the Colony where the Skinner Organ Co. has its finest theater organ. Each of the two organists were equipped with headphones to hear what and how the other was playing, but they could not communicate with each other.

The interpolations and variations these two produced had a thrilling effect, made possible because of their familiarity with the style of each other, and doubly interesting to those of the radio audience who fully realized what the situation really meant for each of the two players. Though the players in this case were in adjoining sound-proof rooms of the Velazco Studios, their work was being done under conditions that would have been identical had they been hundreds of miles apart.



## NO SIR, NOT A DROP!

A PHILADELPHIAN o' the name o' Ward wants to know who had a drink before printing our fair page 92 of the February issue. He forgets T.A.O. is printed not in Philadelphia but in New York. Another good reader o' the name o' Washburn in N.Y.C. is also an early bird. These two were the first in an army of the alert who wanted to know how it happened. That, be it known, is what both the publisher and the printer are also interested in knowing. How did it happen? A job would be lost if we knew the answer. It wasn't likker. It was plain stupidity, sheer dumbness. Call it what you like, no name is harsh enough. And it wasn't merely to show that we are versatile, so versatile that we can print plates any old way. Nor was it intended to show that Englishmen play the English type of console by standing on their heads. No, it was plain dumbness. Just dumbness.

A Service to T.A.O. Readers

## Historic Churches of the World

By ROBERT B. LUDY

7 x 10, 325 pages, profusely illustrated

\$5.00

The publisher's edition has been sold; the Author's supply was almost entirely destroyed by fire; only a few copies remain. A delightful reference work (by a hotel proprietor and business man) in story and picture, covering Europe and America. A book you will cherish and oft refer to.

ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK CITY

# Books and Music for the Organist

(All Books sent postage prepaid; cash with order; no "on selection" privileges)

## Books

**AMERICAN ORGANIST, THE**, complete sets of the magazine by yearly Volumes, twelve copies to the set; separate issues 25c a copy; \$2.50 a Volume; more pages and illustrations per dollar than any other work on the organ. Or send \$1.00 for an assortment of a dozen mixed copies, and state date your subscription originally began so you don't get copies you have already seen.

**ART OF ORGAN BUILDING** by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

**EAR TRAINING, FIRST STEPS** by Cuthbert Harris, 75c: For teacher or for self-help if a friend is willing; a practical little work on a vital part of a musician's equipment: 9 x 12, 21 pages.

**ENCYCLOPEDIA OF MUSIC AND MUSICIANS** by Waldo Selden Pratt, \$6.00: Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6 1/2 x 9 1/2, 976 pages, illustrated.

**ENGLISH CHURCH MUSIC** by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best: 6 1/2 x 8 1/2, 332 pages, numerous examples.

**FIRST LESSONS ON THE ORGAN** by Gordon Balch Nevins, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

**HINTS ON ORGAN ACCOMPANIMENT** by Clifford Demarest, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

**HISTORIC CHURCHES OF THE WORLD** by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

**HISTORY OF AMERICAN MUSIC**, by Louis C. Elson, \$6.00. Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

**HOUSE OF GOD** by Ernest H. Short, \$7.50: For serious readers who want something to think about, as the foundation upon which to build their own program of church music. One of the unusual books of the age, "a study of religion as expressed in ritual carried out in houses made with hands...man's attempts to express his faith in stone." Of particular interest, charm, and inspiration for the church organist. 7 x 10, 340 pages, profusely and beautifully illustrated.

**MODERN ORGAN** by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

**MODERN ORGAN STOPS**, by Noel A. Bonavia-Hunt, \$2.75: "A practical guide to the nomenclature, construction, voicing, and artistic use" of organ "stops" by one of England's foremost experimenters and voicers; 7 x 10, 112 pages, many drawings; about three weeks for delivery.

**ORGAN IN FRANCE** by Wallace Goodrich, \$3.00: A handsome book, a study of French organs, delightful and informative, invaluable to organists; 6 x 9, 169 pages, finely illustrated.

**ORGAN REGISTRATION** by Everett E. Truette, \$2.50: Practical discussion on all phases of registration, for the serious student; 6 x 9, 264 pages.

**ORGAN STOPS** by George Ashdown Audsley, \$2.50: The organist's one indispensable book by the world's master of organs, illustrated, every register from Acuta to Zinken described; 6 x 9, 294 pages.

**ORNAMENTS IN MUSIC** by Harry F. Fay, 75c: Explicit illustrations covering the many ornamental grace-notes etc., showing exactly how to play each one; 4 1/2 x 7, 87 pages.

**PALESTRINA'S STYLE AND THE DISSONANCE** by Knud Jeppesen, \$6.00: A handsomely printed, profusely illustrated book that deals in masterly fashion with the music of one of the greatest names in music, whose works have lived four centuries already and will live many times that age. The one great work on Palestrina; recommended unreservedly to every serious musician; 7 x 10, 272 pages, paper-bound, profusely illustrated.

**PLAINSONG ACCOMPANIMENT** by J. H. Arnold, \$4.25: A book that displaces the shadowy notions most of us have of Gregorian chants by a clear knowledge of the whole subject and places within reach of every reader an easy ability to properly and skilfully extemporize accompaniments to these immortal melodies in the ancient modes; 7 x 10, 173 pages, profusely illustrated with examples.

**PRIMER OF ORGAN REGISTRATION** by Gordon Balch Nevins, \$1.50: With examples, a practical work; 5 x 8, 95 pages.

**SAINT-SAËNS: HIS LIFE AND ART** by Watson Lyle, \$2.00: An unusually interesting biography full of informative materials; 5 x 7, 216 pages, one photo, many thematic

**STYLE IN MUSICAL ART** by C. Hubert H. Parry, \$4.50: For serious students of music and professional musicians, an inspirational, informative, suggestive treatise on the structure and spirit of composition; 6 x 9, 432 pages.

**TECHNIQUE AND ART OF ORGAN PLAYING** by Clarence Dickinson, \$5.00: First 54 pages give illustrated instructions, and then fol-

low 201 pages of exercises and pieces with instruction; to help the student help himself: 10 x 13, 257 pages.

**TEMPLE OF TONE** by George Ashdown Audsley, \$7.50: The post-humorous work of the greatest authority on the organ the world has ever produced; summarizes the artistic possibilities of the organ of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

**VOICE PRODUCTION, FUNDAMENTALS OF**, by Arthur L. Manchester, \$1.55: Invaluable lessons in tone-production for the choir-master, whether with a child or adult choir; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

## Reprints

**BACH CHORAL PRELUDES FOR LITURGICAL YEAR**, by Albert Riemenschneider, gratis on request with any other order: An index of these famous choralpreludes, giving German original text with cross-index covering three famous editions, and two, three, or four English translations of the German original, showing how to use each Choralprelude in the church services; imperfect pamphlet, 7 x 10, 6 pages.

**RELATIVITY**, by C. Albert Tufts, 20c: A study of organ accent and technic in its most modern practice—the only original ideas on accent that have been put into print in the past decade; pamphlet 5 x 12, 7 pages.

**SPACE REQUIREMENTS** by Leslie N. Leet, an organ builder, 20c: A practical and authoritative discussion of the space your new organ will need, written so you can figure it for yourself; six illustrations drawn to scale; 9 x 12, 5 pages.

**SPECIFICATION FORM**, by T.A.O. Editorial staff, gratis on request with any other order, gratis to builders and organ architects at any time: Full instructions how to typewrite Specifications in any Form devised and adopted by T.A.O.

**TOPE-PRODUCTION LESSONS FOR THE CHOIRMASTER** by Arthur L. Manchester, 30c: Twelve practical Lessons, 24 exercises, of incalculable value in showing the choirmaster how to improve the tone of his choir, whether senior or junior, mixed voices or boy-choir; pamphlet 7 x 10, 25 pages.

**WIDOR "SYMPHONIES" PROGRAM NOTES**, by Albert Riemenschneider, 20c: Detailed Notes on each movement of the ten "Symphonies" for organ by Widor, written with explanatory preface by the foremost Widor pupil; pamphlet: 9 x 12, 7 pages.

## Music

**BACH: FORTY-EIGHT PRELUDES AND FUGUES**, four books of music and text, \$5.00 complete: The immortal "well-tempered clavier," for piano, new edition, the world's greatest studies for finger training, especially valuable to organists.

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## Accessories

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467 CITY HALL STATION

NEW YORK, N. Y.

## New York

THE Bach Cantata Club's concert in Old Trinity was one of the important events of the month in the Metropolis. Albert Stoessel conducted a vested choir of 26 excellent voices and Dr. Charles Heinrich, formerly of New York City, for the past decade or more at Carnegie Institute in Pittsburgh, played the Dm Toccata and the Vivace from the No. 6 Sonata. The Club sang "What God Doth Surely That is Right" and "Strike O Long Awaited Hour." A second concert is planned for Old Trinity, and two for St. Thomas'.

West Point Cadet Chapel choir of 150 men visited New York Jan. 27th under the direction of Mr. Frederick C. Mayer and sang at the 4 o'clock service in St. Thomas'.

The N.A.O. gave a reception and dinner to Messrs. Cunningham and Germani at Town Hall Jan. 25th, reparing to St. Thomas' Church afterwards for an informal musicale.

The Wanamaker Auditorium has again been active, featuring a series of organ recitals by Cunningham and Germani.

February is rapidly coming to be known in the East as the month Dr. Clarence Dickinson made famous. It is easy to turn to extravaganzas in reporting such an event as the four February Tuesday Afternoon Lecture Recitals Dr. Dickinson gives each year at Union Theological Seminary. The programs will be more fully reported in other columns.

Mrs. Bruce S. Keator of St. Andrew's M. E. gave an unusual musicale Jan. 27th, featuring the noted organist and improvisation expert, Mr. Frederick Schlieder. Mr. Schlieder improvised on themes submitted by Messrs. Charles M. Courboin and Firmin Swinnen, and the choir sang solos and anthems by Mr. Schlieder. Mr. Courboin gave the first recital of the season on the new 4m Welte and Mr. Swinnen will give a recital in the series on April 30th.

St. Olaf's Choir gave a concert in the Metropolitan Feb. 5th.

New York witnessed in Carnegie Hall a concert by an orchestra of about 80 players without a conductor, in a program of the usual variety; the American Symphonic Ensemble has been organized to try the business without a conductor in its public concerts. According to Deems Taylor the first orchestra was an emphatic success, but, "A great conductor's interpretation of great music, however, is likely to be subtle and more penetrating than that of a committee of orchestral musicians." Those of us who complain that organists are displaced by phonographs in the theatre, will sympathize with conductors now.

For

## Modernizing

Write

FRANK BLASHFIELD

11851 Lake Ave.,

LAKEWOOD,

OHIO

Dr. Clarence Dickinson, in addition to his innumerable other activities in church music, is giving his annual series of Friday noon-hours during lent, at the Brick Presbyterian, with the assistance of his Brick Church Motet Choir and famous soloists, vocal and instrumental. If things go as in former years, the series will begin with a comfortably large audience; the audience will grow from week to week till finally standing room will be at a premium. The Brick Presbyterian, with its large Skinner Organ, and its choir of professional singers, is located on Fifth Avenue at 37th Street, so that its audiences from 12.15 to 1 o'clock are drawn from both shoppers and workers in this fine shopping district.

Philip James, organist and composer, directed another concert of the Brooklyn Orchestral Society, of which he is conductor, in the Brooklyn Academy of Music Feb. 18th, in a program of Bach, Beethoven, Schumann, Humperdinck and Saint Saens.

Walter Clark Runyon died Feb. 6th in Fowler Hospital, New York City. Mr. Runyon, a wealthy devotee of the organ, was a friend of the late Dr. Audsley who designed the music room in which Mr. Runyon had a good-sized organ in his Scarsdale, N. Y., home. Recently Mr. Runyon advertised his organ for sale, and moved to New York City.

The National Music Week Committee of New York City is campaigning for the observances of May 5th to 11th.

### J. THURSTON NOE

CLINTON AVE. BAPTIST-NEWARK, N. J. FESTIVAL services of an unusual character centered around the dedication of the Welte Organ Feb. 17th and 20th. The morning service brought forth a vested chorus of 60 voices, assisted by the Cantor of B'Nai Jeshurun, Newark, in Hebrew music sung in its original tongue. "It is believed this is the first time the magnificent music of the Hebrews has been used to dedicate an organ in a Protestant church." At the evening service Mr. Noe's new anthem, written for this special occasion, was presented by an augmented choir of 100 voices, which also sang Handel's "Hallelujah Chorus" and Saint-Saens' "My Soul Doth Magnify." Special soloists and Miss Mary G. Coale's choir of Union Congregational, Upper Montclair, assisted. Mr. Noe used works by Bach, Widor, Callaerts, Saint-Saens, Franck, Nevins, Russell, Vierne, and himself at the dedicatory recital, when a dollar admission was charged.

The chief work of the various programs was the long and highly effective anthem written by Mr. Noe for the occasion, which the readers will find reviewed on page 72 of T. A. O. for February.

### THE KILGEN FAMILY

was attractively pictured in a Sunday edition of the famous St. Louis Post-Dispatch recently, with president Charles C. Kilgen surrounded by his four sons, Charles C., Jr., Eugene, George J., and Alfred G. of the New York office. To this quintet of Kilgens has recently been added a grandson in active work at the factory.

The Kilgen Organ for the gallery of St. Patrick's Cathedral, New York, is said to be now in process of completion for dedication by Mr. Pietro A. Yon this coming June.

Mr. Johann George Kilgen came to America in 1849 and obtained work in an organ factory; later he obtained capital to establish his own business and in 1873 he moved to St. Louis, present headquarters of the firm. The first home of the Kilgen Organ in St. Louis will soon be wrecked to provide increased railroad facilities, and in the mean time the factory facilities have already been taken care of to provide the necessary working room for increased sales.

In 1879 Mr. Charles C. Kilgen began work with his father in the original St. Louis shop; that year the dozen employees of the Company produced about a dozen organs. Recently the Company has been interested in searching out some of the original organs in which the original American Kilgen had a hand, but these records will be reserved for later columns.

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## WEDDING BELLS

MR. A. LESLIE JACOBS, of the staff of contributors to T.A.O. columns, organist of Wesley M.E., Worcester, Mass., and Miss Ruth May Krehbiel, of Bluffton College, Bluffton, Ohio, were united in marriage Feb. 18th in the beautiful and popular "wedding-church" of the Metropolis, the Little Church Around the Corner. It was a quiet ceremony with but a half-dozen friends of the couple summoned from New York and Philadelphia as witnesses, among them Mr. and Mrs. T. Scott Buhrman. Mr. Jacobs is to be heartily congratulated for his selection of an accomplished and charming life-partner.

WILLIAM ROCHE is now basking in the sunshine of his new church home, Trinity P.E., Halifax, which was dedicated Feb. 10th. Mr. Roche had his share of the 'flu' but timed it to permit participation in the dedicatory services. A Casavant Organ is now his delight, as told in other columns of T.A.O.

## PILCHER CONTRACTS

THE latest addition to Pilcher contracts is one for a 3m for the Chapel of Scarritt College, Nashville, Tenn., two manuals of which are to be built immediately, with provision for the addition of the Choir Organ later. Other current Pilcher's being built are:

McAllen, Tex., First M.E., 2m.  
Brownwood, Tex., First Baptist, 2m.  
Detroit, Mich., Holy Name, 2m.  
LaJolla, Calif., Hems Mortuary Chapel, 2m.  
San Diego, Calif., Davis Bonham Mortuary Chapel, 2m.

## Boston

By S. HARRISON LOVEWELL  
Official Representative

I OFTEN wonder at the non-progressiveness of the average organist. The aged do nothing toward encouraging the younger generation. There is no cooperation among the members of our great Guild. In Boston the same organists year after year give the recitals. The programs remain about the same. Month after month I report the same doings on the part of the elect. Some of the very best of these organists are ordinary performers. Several of them are a bore in their public work. Yet words of praise and not the truth must be spoken. In this way they gather new students on a fictitious reputation. The foreign artists play into the hands of managers and spurn our own people. Their programs exploit themselves first and the foreign composers. We have some mighty fine American music that should be exploited. Lots of rubbish along with the good. The best does not always appear on the programs of our organists. I have declared all along that the average organist has never made a study of aesthetics and psychology. Mr. Zeuch on the other hand plays to interest the people. Much of the material he uses is played by all the other Boston organists. He says he is always on the watch for the reaction of the people to certain compositions.

When he knows how a work takes he continues to use it. His "free" recitals and afternoon musicales have been most successful. The "free" recitals elsewhere are a dismal failure. We have practically no organist in Boston who could get a paying audience for a public recital. The conditions here are like those elsewhere.

In January the New England A.G.O. gave a series of four noon-time recitals, and in each case the attendance was lamentably small even though some appreciation was manifest. This is the second season for this experiment. The people at large seem little interested, and so it may not be unwise to point out some reasons why so few venture out for recitals given at noon-time on Mondays. What is stated in this connection has no official authority and at the same time should not be considered as presumptuous and out of place.

There has been insufficient advertising of the different events. Many people who read the daily papers do not so much as know the recitals are being given. There are ways to remedy this matter. The programs themselves are generally interesting and not too severe for enjoyment. It is a pity then that larger audiences cannot be brought together through more extensive publicity.

It is a question, and worthy of discussion, as to whether the committee that instituted this excellent plan of having eight free recitals did not fail to grasp an obvious opportunity in the way of eliciting the services of a considerable number of the younger organists located in Boston and its suburbs. Many of these organists have never been heard by the general public in recital work. This would create a live amount of competition. The older organists heard in the same church year after year would gracefully retire for the occasion and present audiences with something different. It would not be difficult to find some young organist out of an enrollment of above two hundred that uphold the standards of the Guild in New England.

## FIRMIN SWINNEN

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*Firmin Swinnen is an organist worth going a long way to hear. In his first group consisting of numbers by Franck, Palmgren, Widor and Bach, he disclosed not only an entirely adequate technique and broad musicianship, but also that rare quality found in the occasional artist which enables him to vitalize and invigorate an audience with every measure he plays. . . . displayed a virtuosity seldom met with on this instrument.*

—BUFFALO NEWS, Jan. 9, 1929.

## FIRMIN SWINNEN RECITALS

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Then there is the matter of playing certain of the heavier works of Bach. Is it essential to be didactic at these supposedly popular recitals? If the public shall be instructed, then it would be well to have words of explanation before the selections on the program. Such a procedure of course would be an absurdity. The better way is to omit those compositions for which the general public has an aversion. When one sits among the people it is easy to determine this music that is enjoyed. Where the organist studies the people he knows the reaction of certain music. Bach in itself would not be so bad were it not for the fact that most of our organists have but a single way of playing the Master's music. First of all, they have not grasped the detail of phrasing. How many of our musicians rest musical phrasing on solid principles? How many analyze the structure of the music played? With phrasing that in itself may be unsound, fugues whose tripartite divisions have not been recognized, and harmonic structures whose progressions have not been thoroughly studied, the tempo is often too fast and the music correspondingly lacks intimacy. A fugue played by the Flonzaley string quartet is vastly different from the type of fugue playing heard at organ recitals. The people walk out when Bach is played and show very good sense in doing so.

As over against these casual remarks on a very fine movement in the right direction, certain of our recitalists have given the public the music the people would like especially to hear. The public cares little for some of the modern French music that a friend characterized as sounding like a "pump handle being operated on a frosty morning." Usually there is more abundant technic present than real emotional elements.

I wish I dare mention one recital that stood out matchlessly interesting in this series of January recitals. It should be, in my estimation, the model the other programs should follow. But by all means have as many of our younger organists play at these recitals as we can possibly get!

After many years of musical inactivity beyond the preparation of music for Mass and Evensong, under the direction of Mr. Frederick Johnson, the Church of the Advent has recently attempted the brightening of Evensong every other week by means of a larger use of music. The first services thus held have been commendable. The choir of men and boys is superior to any choir at the Advent during recent years. The praise is wholly that of the organist-choir-master, Mr. Johnson. The excellence of his work is apparent. It is a pity he is not privileged to change certain elements in the services that have been greatly criticized. For unnumbered years the choir procession before and after service was made impressive with music. It was one of the thrills of the service to listen to the choir in processional and recessional hymns. During penitential seasons there was no music and the choir passed in and out silently. To-day, and it is a pity, this silent procession is the fixed rule. The prelude no longer leads into the processional, and the spirit of the service ends abruptly at the Benediction. The or-

ganist's postlude obtrudes during the devotions of the congregation.

Then there is the long disputed case of plain chant psalter. Surely there is no objection to plain chant in itself. The objection lies in the monotony of so-called modal harmony accompaniments. When the history of plain chant is considered, it is learned that while much of it is modal both in East and West, a considerable number of the ancient melodies were of pentatonic

construction. Certain of these pentatonic melodies lacked the semitone, as did also Greek, Chinese, Scotch and other exotic folksongs and melodies. The theory of harmonizing the melodies by keeping voices within the specific mode is very pretty indeed. Nevertheless, a more interesting way would be to let the accompaniment illustrate the words of the text, emphasizing the notes of joy and sorrow, and exemplifying emotional content. To do this the music must be continuous. It should not break off at the close of each period in the text to begin quite the same way with each succeeding sentence. The harmonies should be controlled more by the substance of the text rather than by the few notes of the chant. The harmonies when passing away from the austere can be greatly diversified. The music of the organ accompaniment can even be developed along thematic lines. There are times when chromaticism will add a dash of color to the tonal background. My plea for less conservative harmonizations of plain chant may arouse disfavor among musicians. To members of a congregation it would mark a great relief, and the banishment of a theory that at the most has not been any too tenable.

Visitors to Boston should by all means attend services at the Church of the Advent and learn more of the English traditional manner of doing the Prayer Book service.



MR. FRANK ASPER

one of the organists of the great Tabernacle in Salt Lake City, famed for its organ recitals in the early years when regular organ recitals were a rarity in America. Mr. Asper was born Feb. 9th, 1892, in Logan, Utah, was educated in Salt Lake City, studied organ with Marshall Bidwell and Homer Humphrey, has a diploma from the New England Conservatory and is an F.A.G.O. of 1921. He played in Woburn and Cohasset, Mass., for five years before going to Salt Lake City, playing there in Temple B'nai Israel and the First M.E. five years. He was appointed to the 4-130 Austin in the Tabernacle in 1924.



E. LUBEROFF

WRITES IMPORTANT NEW YORK CONTRACT  
THE new Church of the Incarnation, 175th Street and St. Nicholas Ave., in New York City, will not only be a beautiful church structure but is to house a 4-64 Moller of 44 registers. The factory is already at work on the organ; its 44 ranks are used for an almost straight design for the manuals, the usual pedal extensions, and no borrowing between manuals. There will be elaborate cases containing display pipes for both chancel and gallery divisions. Mr. Christopher O'Hare is the organist. The contract was written by Mr. E. Luberoff of the New York Moller offices.

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Dupre—Two Versets on Magnificat  
Sebebeck—Antique Minuet  
Debussy—Second Arabesque  
Macdowell—Petite Suite Fancies

Bach and Widor were included. The organ has provision for an Echo of six stops. The Great is expressive, there being three crescendo chambers.

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ARTURO TOSCANINI arrived in New York Feb. 13th to conduct 21 concerts, mostly in New York City, of the Philharmonic. This is the first time Toscanini conducted the enlarged orchestra that resulted from the merger last season. He was accompanied by his wife and four children.



MR. TRACY Y. CANNON

another of the organists of Salt Lake City Tabernacle. Mr. Cannon was born in Salt Lake City July 23rd, 1879, and received his education there; he studied organ with Albert A. Stanley, Alex. Guilmant, Pietro A. Yon, and the late Dr. J. J. McClellan. He is director of the McCune School of Music, and has been organist of the great Tabernacle for twenty years, playing almost two thousand recitals there; for three years he was organist of the First Congregational in Salt Lake.

## THE AUDSLEY BOOKS

J. FISCHER & BRO., publishers of the last and posthumous work by the late Dr. George Ashdown Audsley, have served notice on the buying public that the price of this work, *The Temple of Tone*, is subject to an advance in the near future. Readers of T.A.O. will remember that this work was never quite completed by the Author. On his work-table after his death the family discovered the final pages of mss. included in the book, and the last page included but a single phrase of an unfinished sentence. The last two pages were photographed by the publisher and included in the book.

Although the Author never completed all he set out to write, he did furnish several additional chapters not originally intended, and at the time of his death he had already written a larger book than had been planned. The two largest works by Dr. Audsley have been out of print for some years. *The Organ of the Twentieth Century*, which the Fischer book carried along to further discussion, was originally priced at \$3.50. Final copies of that work were sold for \$50.00 each.

*The Temple of Tone* is still available at the original post-publication price of \$7.50, which will shortly be advanced, according to the publishers' announcement.

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Cuckoo  
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Frogs  
Ghosts  
etc.

The first column gives a reproduction of the actual index; the second gives subjects at random from two pages of the index; together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

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### Chicago

by  
LESTER W.  
GROOM  
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THE transformation into a Cathedral of the Diocese of Chicago of St. James Episcopal Church proves a blessing to the Diocese, musically, if not otherwise, since it is here that Mr. Leo Sowerby has perfected a rare musical service which continues in its idealistic charm Sunday after Sunday. There is no question as to the excellence of performance, and the following numbers are gleaned from a mid-year program as an indication of the usual, not the unusual: Theme and Variations from Sonata Celtica, Stanford; Benedictus and Jubilate by Sowerby; "Lord Let Thy Spirit", Webbe; "O Lord my God", Palestrina; "Sweet Was the Song", John Attney.

At a recent contest in Chicago two organists passed the elimination test and took the final. Neither was accepted. Without attempting to analyze this particular situation, or endeavoring to determine whether the conditions of the contest are too limited, whether the publicity is sufficient, whether time for preparation was allowed, etc., a public contest of this sort brings to the fore again the fact that organ technic is still behind that of the piano, violin, voice, and other branches of the art. Guild examinations prove the same thing over and over. There are so many ways to play the organ, and so many books that contradict each other, that in a majority of technical matters a good teacher will often find himself alone in his ideals and beliefs as regards his pupils. It is not claimed, of course, that piano or violin technic is taught all over the world by some one system, nor is it desirable that organ should be so done, but it is the writer's opinion that specializations could become generalizations if organ teachers could communicate in the interest of teaching points and the best methods of ac-

complishing known ideals. Perhaps T.A.O. could most efficiently handle the matter by making some typical revolutionary statement and then tactfully cataloguing the howls provoked thereby, until some digest of opinions can be gathered therefrom. Or it might get one of its professors on the staff to bear the heavy burden of a teacher's department in which many of these ideas could be discussed. At any rate, the airing of views might be of advantage to the many teachers to whom each new point in instruction presents an insurmountable difficulty only temporarily overcome by some subterfuge which hides his inefficiency for a while.

Some of the subjects possible for discussion, are:

Physical necessities for good pedal technic; Legato or staccato hymn-playing; Memorization; Improvisation; Foot in front of the other or behind when crossing; Principles of registration; Traditional manipulation of embellishments.

Kimball Hall with its splendid 4m Kimball was generously presented to the Chicago Artists Association for their annual organ program Jan. 29th. Besides the C.A.A. soloists, a guest of honor, Dr. Herman Bundeson favored with a discourse on "Health and Music." Mrs. Tyler's (president) inspiration of an introduction to other arts for musicians, and its reverse, should be imitated by other music club officers. An interchange of ideas which really correlate if often better than an insistence on intra-professional discussion.

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## Los Angeles

By GEORGE E. TURNER  
Official Representative

MR. WARREN D. ALLEN of Stanford University was heard in recital Jan. 3rd at First Baptist. The large Skinner Organ seemed to meet every demand made on its tonal and mechanical resources. Mr. Allen always plays admirably, and on this occasion presented an unusually charming and entertaining selection of material. Numbers notable for their effectiveness were the *Vierne CARILLON B. ROULADE* by Bingham, and *LEGENDE* from Ernest Douglas's prize-winning *SUITE*. Leo Sowerby's *COMES AUTUMN TIME* also received a notable rendition. The church choir directed by Alexander Stuart assisted with several numbers including "WHEN CHRIST WAS BORN" by Leopold Stokowsky, guest conductor of the Philharmonic Orchestra.

David Lynn Wright has left the First Baptist, where for two years he has been organist, and become organist and director of First Presbyterian where he will have a 4m Austin. Mrs. Mable Culver Adsit, A.A.G.O., succeeds Mr. Wright at the First Baptist. Mrs. Adsit is a member of the faculty of the College of Music, U.S.C.

Walter E. Hartley, F.A.G.O., past dean of the Southern California Guild, organist of the First Methodist, Pasadena, director of music, Occidental College, has been chosen as Director of Study Course of the School of Sacred Music and Drama. Associated with Mr. Hartley in teaching organ, harmony, boychoir, church music history, etc. will be Ernest Douglas, F.A.G.O.

The annual joint banquet and high and low jinks of the Musician's Guild and Southern California Chapter A.G.O. was held Jan. 14th at the Mary Louise tea room. A large attendance and an excellent menu placed all in the mood for relaxation and amusement. The "organists" vied with the "musicians" in balloon blowing, and raising their voices in songs of an unaccustomed levity.

Special church services of the month included a Mendelssohn program at Wilshire Congregational, Bach and Handel



MR. EDWARD KIMBALL  
another of the organists who preside at the famous Austin Organ in Salt Lake City Tabernacle.

program at First Baptist, special Musical Sunday Evening at First Baptist of Hollywood, and the regular Sunday evening Musicales at First Methodist and Temple Baptist, Los Angeles.

The new 4-50 Skinner at Wilshire Presbyterian is now being heard at the regular services with Clarence Mader, A.A.G.O., at the console.

Dudley Warner Fitch of St. Paul's Cathedral announces noon-day recitals from Ash Wednesday until Good Friday, in which he will be assisted by Guild members and other guest organists.

Albert Tufts of First Methodist has a busy month, playing four recital engagements in addition to his regular services.

Contracts are now being considered for a 4m for the Cathedral of St. Vibiana.

Paul Hanft has been appointed organist at the Church of St. Athanasius.

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G. D. Cunningham, English organist, gave a Los Angeles recital Feb. 28th, on the 3m Casavant in First Unitarian.

The Philharmonic Orchestra concert Jan. 31st marked a milestone in the life of musical Los Angeles. For the first time in seven years the 4m Austin was heard in solo with orchestral accompaniment. This magnificent instrument, which has recently been raised to concert pitch, was splendidly used by Dr. Ray Hastings in presenting Boellman's FANTASIE DIALOGUE for organ and orchestra. Dr. Hastings' masterly playing seemed to inspire the orchestra to new heights of tonal brilliancy and after the final tutti both soloist and orchestra were overwhelmed by a veritable ovation.

The Los Angeles Theater Organist's Club has added nearly 100 members dur-

ing its membership drive and has planned a busy season of demonstrations, recitals, frolics, etc.

C. Sharp Minor is now at the Wurlitzer at United Artists Theater. He is heard daily on the 3m Robert-Morton from his own studio over KMTR.

Wesley Turlock broadcasting the Estey Studio organ of KHJ is making himself known as one of Los Angeles' most popular recitalists.

Publix Theatres Inc. has changed the name of Grauman's Metropolitan to "Paramount" and installed Milton Charles in a daily program of organ novelties.

Numerous Los Angeles theater organists now manipulate the "fader" controlling the tone of the Vitaphone etc. as installed in so many local playhouses. "A good man is hard to find."



#### HUGH McAMIS

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MR. HUGH McAMIS, an American organist who lived, studied, and played in Paris for three or four years, is now established in his own residence studio at 360 East 55th Street, New York City. Mr. McAmis during his long stay in Paris contributed a series of articles to the columns of T.A.O. and gave American readers a first-hand picture of conditions in the organ world of that most famous of cities. By an unusual candor and a keen analytical insight, Mr. McAmis made many valuable contributions to the sum total of American impressions of that great city.

When his native city of San Antonio, Texas, built its new auditorium and installed a Moller Organ for municipal recitals, Mr. McAmis returned to America and was appointed Municipal Organist. He devoted a year to this work, and spent a second year in San Antonio, finishing his engagement as organist of one of the

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local churches. Then the metropolitan urge overcame him, he severed all connections in San Antonio, went to New England for a short recital tour, playing engagements in Boston, and returned to New York City, adopting it as his home. After looking over the situation at leisure he has finally established his studio in one of the new buildings in New York's east side—where the elite have again returned and taken possession of a district that had been neglected for some decades.



#### A CORRECTION

DR. MANSFIELD'S BRITISH NOTES

OWING to the haste with which I have to prepare a good deal of my work for the press, and the fact that I did not see a proof of my Notes for December, I find that an important section of my note on the Welsh tune "Ton-y-Botel" was omitted, and the whole thing made to read incorrectly. What I intended to have said was that the tune last named is very often mistaken for or confused with "Hyfrydol", the history of which I gave. But what was omitted was the important fact that apart from the story of "Ton-y-Botel's" having been washed up by the sea on the Welsh coast being "entirely without foundation", the tune is now named "Ebenezer", and was discovered by Mr. W. Gwenlyn Evans, of Carnarvon, to have been "part of an anthem by Mr. T. J. Williams, of Rhos Pontardawe, in the Swansea Valley". The anthem was known as "Golen yn y Glyn (Light in the valley)," and was secured and copyrighted by Mr. Evans. The tune "Ebenezer" is to be found in that controversial collection mis-named "The English Hymnal", and also in the new Presbyterian "Church Hymnary". I trust this addition will make the amende honorable to my esteemed friend, Dr. Roland Diggie, and also prevent indignant Welshmen resident in America from storming and razing "even to the foundations thereof" the offices of THE AMERICAN ORGANIST, and doing violence to the Editor in both person and estate!

—O.A.M.

ROLLO MAITLAND of Philadelphia gave a series of Saturday afternoon recitals during February at the Church of the New Jerusalem.

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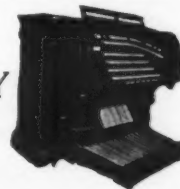
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**WE REGRET TO ANNOUNCE** the death of Mrs. W. E. Pilcher on Jan. 29th in her 63rd year, after a brief illness. She was active in the Louisville Woman's Club, Calvary Point Community Club, American Legion Auxiliary, member of the board of Orphanage of the Good Shepherd, Norton Memorial Infirmary, and a member of St. Mark's P. E., where the funeral service was held Jan. 31st. She is survived by her husband (president of Henry Pilcher's Sons), two daughters, and four sons, two of whom are members of the Pilcher firm.



### HOOVER AND TAFT

MEET AT A 3m AEOLIAN CONSOLE  
AND TALK MUSIC

NO, NOT the former President and the future one, but an organ builder and the future president. It was Mr. Frank Taft, general manager of The Aeolian Company, and a gentleman more or less well known as Herbert Hoover.

Mr. Taft went to Florida by invitation of Mr. J. C. Penney to meet the future President at the Belle Isle residence of Mr. Penney where the Hoovers spent their Florida vacation prior to their return to Washington for the Inauguration, and where also The Aeolian Company has a 3m Aeolian Organ. Mr. Taft was playing the organ as the Hoover party arrived from Washington; "both Mr. and Mrs. Hoover were greatly interested in the music and Mr. Hoover paused for some time at the console and talked with Mr. Taft." A few days later at another meeting Mr. Taft "explained to Mr. and Mrs. Hoover the operation of the Duo-Art" and demonstrated how it faithfully reproduces the exact art of distinguished organists.

A question: Why not an organ in the White House?

### VAN DUSEN CLUB

HOLDS MONTHLY MEETING AND PRESENTS  
LIST OF APPOINTMENTS  
THE CLUB was addressed Feb. 12th by Mr. Henry Baxter Parker, on the history and construction of the organ, and Miss Emily Roberts played examples of

early organ literature as illustrations. The following activities of Club members were announced:

Emily Roberts, recital Jan. 29th, Platteville, Wis., for Sunday Evening Club.

Edward Eigenschenk, Jan. 29th, guest artist for Chicago Artists Association; recital Feb. 3rd, Chicago University; recital Feb. 25th, Kimball Hall.

Gertrude Baily, soloist for Chicago Artists Association, Jan. 29th.

Harold Cobb, soloist at Mid-year Concert of American Conservatory, Feb. 4th.

Elmer Ende, directed "MESSIAH" with chorus and orchestra, Second Presbyterian, Dec. 28th.

Frederick Marriott, recital, Jan. 24th, Chicago University.

Whitmer Byrne, soloist for Chicago Artists Association, Jan. 29th; recital Feb. 15th, Ninth Scientist.

Helen Searles Westbrook is giving a series of 20-minute daily numbers at Maryland Theater, Chicago.

Paul Esterly, soloist for Chicago Artists Association, Jan. 29th; recital Feb. 3rd over WMAQ.

Mrs. B. W. White is playing solos at Craine Theater, Carthage, Mo.

Dorothy Kubler and Dorothy Burris, engaged to synchronize pictures for the Synchronizing Music Co.

Alvina Michals is playing featured solos at Halffield Theater, Chicago.

Frank Van Dusen, recital, Feb. 14th, Fourteenth Scientist.

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at once a whole-sale order for subscrip-  
tions; this time it was Mr. Judson W.  
Mather, of Spokane, Wash., and ten of  
his pupils were the beneficiaries. Why  
don't you, Gentle Reader do likewise?**WELTE**has asked an extension of credit so as to  
avoid difficulties that might otherwise  
lead to a receivership. The creditors'  
committee believes the Company is solvent  
and the difficulty is due to over-produc-  
tion in the piano department, thus short-  
ening cash reserve and burdening the  
Company with more stock than the season  
had use for.However the request of the original  
Creditor's Committee was not effective  
in keeping the Welte name out of its  
second receivership and on Feb. 4th a  
temporary receivership was appointed,  
with final argument on the 18th before  
Judge Mack. In the opinion of those who  
may be relied upon, the situation not only  
points to the flooded piano market but also  
to the extreme difficulties of financing  
successfully the business of building or-  
gans on a large scale in competition with  
houses thoroughly established in the  
minds and hearts of the profession.FREDERICK C. MAYER of West  
Point Military Academy, is booked for  
another trip to England in his capacity as**Frederic Tristram Egner**

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can purchasers. He leaves about the mid-  
dle of April. It will be remembered that  
Mr. Mayer was the consultant in several  
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ALREADY ACTIVE IN NEW LOCATION

AFTER working for many years in the-  
aters and churches of the Tennessee dis-  
trict, with headquarters in Chattanooga at  
the Tivoli for the past seasons, Mr.  
Taylor fell victim to the advertising of  
Californians and went to the Coast, estab-  
lishing himself in Los Angeles. Since  
Christmas Mr. Taylor has kept himself  
busy at his old trade of photoplaying, first  
at the Criterion and since Jan. 24th at  
Loew's State, in each case as first or-  
ganist.ALLAN BACON of the College of the  
Pacific is assistant director of the Col-  
lege's summer school tour of 52 days be-  
ginning June 29th, a tour costing the  
students \$690 and covering Liverpool, Ox-  
ford, London, Hague, Cologne, thence  
through the Rhine valley and all points  
of interest in Germany, thence to Prague,  
Vienna, Munich, Switzerland, Paris, and  
New York.HAROLD SCHWAB of Boston was  
soloist with the Boston Civic Symphony  
in the Feb. 14th concert at Jordan Hall,  
when his numbers included Boellmann's  
FANTASIE DIALOGUE, Borodin's STEPPES  
OF CENTRAL ASIA, and Handel's 4th CON-  
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## Portland

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IT IS with much regret that announcement has to be made of the sudden death of Mr. Tom G. Taylor, for the past twelve years organist of St. David's P. E. Before coming to this City Mr. Taylor had spent several years in Colorado. Mr. Taylor was Dean of the Oregon Guild. At the funeral services, in St. David's, the choir sang the ritual music and Mr. Lucien E. Becker played the organ. Mr. Taylor's death leaves the local Chapter without a head, as Mrs. Mansfield the Sub-Dean is a resident of Vancouver, Washington, and in reality belongs to the Seattle jurisdiction.

The old First Presbyterian is to be closed for renovation and the installation of a new large Moller, in celebration of the 75th anniversary of the congregation this year. The capable and efficient organist, Mr. Edgar E. Coursen, has held that position for nearly forty years. He has had a remarkable career in this city, to which he came as a young man. He was organist for some time at the old Trinity Church and did much to help in the pioneer orchestral work of the community. He is known far and wide as a most efficient piano accompanist and in that capacity has officiated for many of the great artists who have visited this city on their concert tours. All those of us who know Mr. Coursen tender him our sincere congratulations on his long service in the "Old First" and hope that he may long live to enjoy the renovated building and the new and magnificent Moller.

The Eighth Scientist has been recently opened; it is a beautifully arranged structure, according to the standards of the Scientists. The opening services were enhanced by the use for the first time of the new 4m Reuter; Miss Martha Reynolds, A.A.G.O., is the very capable and efficient organist. Ever since her coming to this city, Miss Reynolds has been respected as a very capable musician, with high ideals. She has held various offices in the gift of her fellow musicians, such as the presidency of the Portland District M.T.A. She has always taken her share in any forward movement for the betterment of music and will, we all feel sure, help on the musical side of the new and beautiful church located in one of the finest residential districts of Portland.

The Most Rev. Archbishop of Portland in Oregon has recently issued very explicit directions for the regulation of church music in the various parishes of his Archdiocese. The regulations have been very much praised by competent authorities for their tone and common sense viewpoint. The Christmas services at the Cathedral Church, under the direction of your Representative, were carried out strictly according to the order of His Grace. At the Midnight Mass, attended by over 2000 persons, the choir sang the splendid "MISSA SOLEMNIS" of Nicola A.

Montani, and motets by Dr. J. Lewis Browne, Bruno Oscar Klein, and Saint-Saens. For one hour and a quarter before the midnight mass the choir gave the traditional rendition of Christmas carols of many nations. Preparations are now being made by the choir for the services of Lent, Holy Week, and Easter. One of the works to be performed during the solemn season of Lent will be the little known but lovely "STABAT MATER" of the French composer, Emile Paladilhe.

The fine new Church of the Latter Day Saints, in the south-eastern part of the City is nearly ready for the opening. The equipment will include a fine Kimball. It is rumored that the organist of the Salt Lake Temple will preside at the console for the dedication. If he comes we will give him a fitting welcome. His predecessor, the late John J. McClellan, was always a welcome visitor in Portland. He was a personal friend of the writer and worked very hard some few years ago to obtain for your Representative the post of organist at the Cathedral of St. Mary Magdalene in Salt Lake City.

History repeats itself and during the Christmas season nearly all of our prominent denominational churches indulged in the production of "Mystery Plays" with scenery, costuming, lighting and other effects, worthy of any of our theaters; only instead of being called by the ancient name, these productions were dignified by the title of "Pageants". This title is more modern, and does not suggest the times

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before the Reformation. We are witnessing some remarkable Sunday services in some of the churches of the City. Last night (Sunday) the First Methodist gave a "Bobby Burns" service, with bagpipes, scotch songs, stories, etc. Another of our churches gives a regular Sunday night concert, with "Guest" artists, and choice selections of music by such composers as Zamencik and others of that type. It is pretty hard to raise the standard of church music in the right direction while this playing to the gallery is a regular event of the Sunday.

An unusual event of the month will be the consecration of the Rev. Thos. Jenkins as Episcopal Bishop of Nevada. Mr. Jenkins was a former Rector of St. David's and is a very energetic and capable man. The ceremony will take place in Trinity Church in the presence of a large number of Episcopalian clergy and bishops. Mr. Carl Denton, organist of St. Stephen's pro-Cathedral is assembling a large choir which will include such fine singers as Mr. William R. Boone and Mr. Frederick W. Goodrich. Some of us seem to have missed our vocations and awakened to the fact somewhat late in life.



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**Philadelphia**

By EDWARD R. TOURISON  
Official Representative

THE Organ Players Club and Penna. Chapter of the Guild started off the New Year with a party at the home of E. R. Tourison. About fifty hilarious persons were present, each one bringing some foolish ten cent article wrapped up to look like a million dollars. Everyone had a good time even if the musical and educational features were lacking from the program.

Ralph Kinder, now celebrating his 30th season at Holy Trinity, gave his regular Saturday afternoon recitals in January. The programs were interesting and contained numbers bound to please the average audience. Mr. Kinder was assisted by local soloists and his recital on Jan. 26th was number 1128. Mr. Kinder should be congratulated on his splendid work which for thirty years has caused thousands of persons to be more interested in organ music. The Holy Trinity organ consists of a gallery section by Roosevelt and Chancel section installed about 1900 by Haskell who at the same time provided new console and electrified the Roosevelt. In spite of its age the old Roosevelt is very interesting to hear with its Frenchy reeds, beautiful flutes, 16' Pedal Violone and Trombone. Due to the dome ceiling of the chancel which itself is semi-circular in design, the blending of the two divisions is very fine.

Nathaniel E. Watson of St. James M. E. of Olney, Phila., gave the 79th Guild Service in his church Jan. 17th. His choir sang "Hear My Prayer", F. J. Phillips; "Jesu Friend of Sinners", Grieg; "List to the Lark", Dickinson; and Kastalsky's "O Praise the Lord". Rollo Maitland, F.A.G.O., played numbers by Widor, Russell and Bach.

An event long to be remembered occurred Jan. 22nd when members of Guild and Organ Players Club were invited to hear a private recital on the enlarged Wanamaker organ by Fernando Germani. Most of the assembly adjourned to the Caruso Restaurant where everyone took part in the Knife and Fork Symphony, comprising five very delightful sections. Mr. Charles Courboin, Lynwood Farnam, Mr. and Mrs. Nicholas Montani, Sen. Emerson Richards and about fifty organists and their friends were present. Dr. Ward was toastmaster, and presented Mr. Montani with a pin of A.O.P.C., making him an honorary member.

A very unique idea was carried out in the Church of the New Jerusalem Jan. 23rd when the church was lighted entirely by candles. This was the occasion of a Bach program by Rollo Maitland, F.A.G.O. The atmosphere was just right and Mr. Maitland's performance was exceptionally fine.

Thanks to the Second Presbyterian, G. D. Cunningham was heard in a recital Feb. 7th. Although the recital was arranged on very short notice, the church was filled to capacity.

Feb. 10th Cesare Carlo Cantino was heard in St. Patrick's Church.

## Detroit

by  
ABRAM  
RAY  
TYLER  
Official  
Representative



A new Casavant is always something to look forward to, and the Central Woodward Christian Church dedicated theirs, a 4-67 with echo (floating), and is worthy the church and the donor, Mrs. Almena S. Gray as a Memorial to her husband Philip Gray, who was a staunch supporter of things Musical in Detroit, for many years. Charles Frederic Morse opened the instrument.

Guy Filkins is trying to make Organ Recitals interesting at the First M. E. Church. His first Program Jan. 20th contained works of Bach, Tchaikowsky, Meale, Martini (very dry), Hanson, and Hyde, with a "medley of popular tunes" quite "moving" and a Chime ending; the 2nd on Feb. 3rd had Faulkes, Rachmaninoff, Clokey, Guilman, d'Ambrosio, Deems Taylor, and Silver, with "a Musical Story" for challenge. I understand he is rivaling the Movie people at the great houses across the street.

But THE event of the New Year to date was the "Intermezzo Op.III" of the "Detroit Bohemians" on Feb. 12th. That body have set a standard that is going to bring, like the stock market hysteria, a crash, some day, for this Op. overtopped the "Second" as that did the "First intermezzo a la Boheme", and it is inconceivable that many more can be progressively greater. The 56 active and 16 associate members have labored unceasingly, under the direction of Bendetson Netzorg, President, great Pianist, Conductor and Composer, and the results were a delight to the guests (about 600 of them) and set an even harder pace for next year.

After the "best dinner yet" the members and guests retired to the Consistory Cathedral (of our Masonic Temple) one of the best auditoriums in the country where for an hour they were entertained by Sam Slade, Marshal Pease and William Howland, three veteran actors-singers and four laymen, in the 5th scene from John Drinkwater's "Lincoln". Mr. Slade was a "perfect Lincoln" in the opinion of several old men present, who KNEW. The scene was "professional in its finish" and adequately honored the day. Each member had been asked to "vary" for "He's a Jolly Good Fellow" and they did. So well were they varied that not one auditor in ten realized that they had all chosen the same key. It is true that an inimitable raconteur Al Weeks introduced each variation, so making a pause between variations but the way Netzorg used Matheys' idioms of last year's ballet suite, and Matheys his, the way Moore used the Great G minor subject as a counterpoint, and the way Coffey jazzed it, produced waves of laughter, showing that the audience "got the full flavor" of the allusions. All of the variants were "good string quartette" as the players Gerner, Chase, Coffey, and Miquelle (all Symphony men), attested and illustrated.

It was the high light (as the original work of the year always has been) in the club's history.

## SEATTLE GUILD ACTIVITIES

THE Western Washington A.G.O. gave a mixed program Feb. 13th in which Gordon A. Dixon, Frederick C. Feringer, and Mrs. David J. McNicoll played three numbers each; the program material was commendable:

Stoughton—Court of Jamshyd  
Nevin—Song of Sorrow  
Lester—Ebon Lute  
Clokey—Jagged Peaks  
Feringer—Poem

This makes five American works and four of the usual type. Feb. 20th Mr. Cunningham played in University Temple, and April 26th the Chapter has another musicale in the First Presbyterian.

Mrs. Montgomery Lynch, of University Temple, is sponsoring a series of "master organist recitals" at her church, which the Chapter is backing to the fullest extent. One of the most famous organists on the Pacific Coast, Mr. Warren D. Allen of Stanford University, was presented Jan. 17th.

Officers of the Chapter are Joseph H. Greener, dean; Arthur E. James, sub-dean; Ronald O. Hooper, sec., Harry Colwell, treas.

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Borowski—Adoration  
"O Sing Unto the Lord"—Lee  
Clark—Marche aux Flambeaux  
Beethoven—Romanza G  
Borowski—Allegro (Son. 1)  
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